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ABSTRACT

Factors that are closely related to creative behavior are also intimately connected with language learning and the ability to communicate in languages other than one's own. These factors are fluency; flexibility; elaboration; originality; sensitivity to problems; and the ability to synthesize and analyze, to reorganize an idea, to handle complexity, and to evaluate. Creative thinking, or "divergent production," is contrasted with convergent thinking, an orientation that concentrates on finding a definite or correct approach to problems. Divergent production is explored with regard to its educational implications, foreign language outcomes, communicative ability, classroom climate, and structuring teaching methods in such a way as to foster creative behaviors. This discussion includes an informal teacher checklist on classroom climate and an interpretation of the checklist. Over 50 activities are described. These activities are grouped according to the creative thinking categories of fluency, flexibility, elaboration, and originality. For each activity a description is provided as well as examples and interpretation of the activity. (AMH)

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LANGUAGE IN EDUCATION:
Theory and Practice

48

Diane W. Birckbichler

Creative Activities for the Second Language Classroom

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Sophia Behrens, Editor

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INTRODUCTION

Many researchers view creativity as a composite of intellectual abilities rather than a general ability or talent that an individual possesses or does not possess. J. P. Guilford is one of the leading proponents of this point of view. Instead of conceptualizing intelligence as a general intellectual ability that encompasses and explains all other intellectual abilities, Guilford has hypothesized 120 intellectual abilities and has organized them into a three-dimensional Structure-of-Intellect Model. (See Appendix for a brief description of this model; for more detailed information see Guilford 1959a, 1959b, 1967, 1968.)

Guilford's divergent production category is of particular relevance to the present discussion because divergent production abilities are most closely associated with creativity. Divergent production refers to a type of thinking that "goes off" in different directions, makes possible a change of direction in problem solving, and leads to a variety of answers in situations where more than one answer is acceptable. Divergent production is usually contrasted with Guilford's convergent production category, which is a type of processing requiring a single correct answer that is determined solely by the stimulus material and the demands of a given task.

Guilford has hypothesized that various factors in the divergent production category are closely related to creative behavior: (1) fluency, that is, the ability to produce a large number of ideas in a given period of time where success is measured in the quantity of ideas produced; (2) flexibility, or the ability to produce a diversity of ideas belonging to different classes; (3) elaboration, which is the ability to add on to or to embellish a given idea or set of ideas; and (4) originality, which refers to the ability to produce uncommon, unconventional, or clever ideas. In addition to these main types of abilities, other factors seem important to the creative domain: sensitivity to problems, and the ability to synthesize and analyze, to reorganize or redefine an idea, to handle complexity, and to evaluate. Thus, Guilford views creativity as a variety of intellectual abilities rather than a unidimensional ability or talent reserved for specially endowed individuals.

Educators in many subject matter areas have attempted to encourage divergent production and to provide more opportunities for stimulating the creative potential of their students. Foreign language teachers have, however, generally classified as "creative" only those activities that require the imagination and originality of the learner. Thus, the other potentially rich dimensions of creativity--in particular, fluency, flexibility, and elaboration--have been neglected in second language materials. In addition, research studies that will be discussed in detail later in this paper seem to indicate that a student's creative potential is enhanced by the study of a foreign language; not only does language study promote intellectual flexibility, but it also increases verbal fluency. Furthermore, flexibility, fluency, and elaborative skill seem closely related to the student's ability to communicate in a second language.

Educational Implications

In recent years, educators and classroom teachers have attempted to provide increased opportunities for the development of the creative and divergent production abilities of students. The theoretical and philosophical bases for an emphasis on creativity in the classroom have been drawn largely from two sources. First, laboratory psychologists generally believe that all individuals possess to some degree or another all intellectual abilities. Guilford (1968), whose research has concentrated on the identification and measurement of these intellectual abilities, has pointed out that although psychologists and educators cannot yet be sure what abilities are determined by heredity or modified or changed through learning, "the best position for educators to take is that possibly every intellectual factor can be developed in individuals at least to some extent by learning" (p. 31).

Stein (1974a), who has undertaken and reported extensive research on creativity, bases his premise that individual creativity can be modified and increased on several assumptions: (1) enough is known about the creative process to stimulate its development in individuals; (2) the development of flexibility, closely linked to the creative process, should result in increased divergent production abilities; (3) people can change and individual creativity can be enhanced through education and training; and (4) techniques can be developed that will enable individuals to increase their creative output.

In addition to psychological research, the theories of self-actualization put forth by humanistic philosophers such as Rogers and Maslow have also influenced educators. Rogers (1959), for example, believes that the potential for creative expression is present in every individual and that the desire to be creative is closely related to the tendency that a person has to want to "actualize himself, or become his potential" (p. 72). Maslow (1970) agrees with Rogers but differentiates between the talent of a great musician or artist and the creative potential that is present in all human beings. Distinguishing between special-talent creativity and the potential for creativity that individuals possess, Maslow advises against an all-or-none definition of creativity that separates individuals into two diverse camps: the creative and the non-creative individual. Thus, like the laboratory psychologist, neither Maslow nor Rogers believes that every individual can become an artistic or scientific genius, but rather that each individual should be allowed to develop his or her creative potential insofar as possible.

Thus, rather than limit the development of creative and divergent production abilities to a select or elite few, many educators believe that all students should be given the opportunity to increase their creative and divergent production abilities. The decision to emphasize divergent production in the curriculum is based not only on psychological and philosophical grounds, but also on the benefits that can be accrued through the development of these abilities.

First, creative abilities should be fostered because they are more congruent with our view of the learner as an active, rather than passive, participant in the learning process. As Guilford (1968) suggests, "this conception of the learner leads us to the idea that learning is the discovery of information, not merely the formation of associations, particularly in the form of stimulus-response connections" (p. 30). Instead of emphasizing cognition, memory, and convergent production abilities, divergent production tasks require greater involvement on the part of the student, who must not only acquire a basic corpus of facts, information, language, etc., but must also learn to rework this information into his or her own frame of reference and cognitive structure. As Williams (1970) has indicated, a great majority of classroom time is spent giving children information and telling them what to do rather than allowing them to think, to create, or hypothesize. These activities are important because they offer students important life skills--skills that can transfer beyond the confines of the school setting.

Shane and Silvernail (1977), believe that the learning environment in the schools of tomorrow should include an increased emphasis on problem solving and a decreased emphasis on rote learning. Furthermore, they have indicated that problem solving is important because "information and skills should be developed for use and adaptation rather than mere possession" (p. 15). Knowing basic facts is only one part of the educational process; being able to deal with facts in order to solve problems, to find new solutions, and to seek independent solutions are skills that should not be neglected in an educational system that is preparing students for an ever-changing world. The development of creative and divergent production abilities with their corresponding emphasis on individual and independent thinking responds to this need for adaptability and change.

Divergent Production Abilities and Foreign Language Outcomes

In addition to planned course goals and objectives, foreign language educators are becoming increasingly aware of incidental learning or outcomes that occur during the study of a second language. Jarvis (1978), for example, believes that "second language learning enhances various intellectual skills, especially skills that are related to intellectual flexibility, dexterity, or adaptability" (p. 669). Various researchers who have investigated the effects of second language study on children have found that bilingual children and children enrolled in FLES programs show increases in divergent production abilities (Peal and Lambert, 1962; Cummins and Gulustan, 1974; Landry, 1974; Swain and Barik, 1976; Bruck, Lambert and Tucker, 1973). Although these studies have focused on outcomes or unplanned effects of second language study, it is possible that the systematic introduction of divergent production activities into the second language classroom may enhance the students' fluency, flexibility, elaborative skill, and originality.

Convergent and Divergent Production Tasks: Some Differences

Convergent and divergent operations are of particular interest to the second language situation because they require a high degree of cognitive processing and interaction with given information and reflect, according to Guilford (1967), higher level cognitive processes. As pointed out elsewhere (Birckbichler, 1977), convergent and divergent operations include abilities needed to complete many of the tasks required in the learning of

a second language. In general, the processing of information in order to transmit it or to produce answers is an essential ability in learning to communicate in a second language. More specifically, convergent production in the second language classroom includes those tasks that require the processing of information in order to produce one right answer uniquely determined by the language material. Convergent second language tasks include such activities as grammar drills, multiple-choice questions, matching items, scrambled sentences or paragraphs, dehydrated sentences, yes/no questions, either/or questions, single-answer completion items, and true/false statements.

Divergent production tasks, on the other hand, focus on the production of multiple answers and allow for the generation of a variety of answers not totally determined by the language provided. Some representative divergent production activities are sentence-builder formats, list-making activities, sentence- or paragraph-completion activities, paragraph writing, role-playing activities, problem-solving activities, debates, and unstructured conversations.

Although both types of processing are necessary in order to use a second language, divergent production activities seem to represent more closely the types of communicative situations that the student is likely to encounter--that is, situations in which information and appropriate responses cannot be totally predicted and situations in which the student will be called upon to generate appropriate information, ideas, and thoughts that are not uniquely determined by the initial question or statement of a co-communicator. It seems important, therefore, that students be given adequate preparation in divergent production tasks and that teachers try to include many of these activities in the second language classroom instead of focusing primarily on convergent production activities, which represent only one aspect of the communicative process.

Divergent Production and Communicative Ability

In addition to their relationship to outcomes of second language learning, divergent production abilities also seem to be closely related to the communicative process. Flexibility, elaborative skill, fluency, and originality reflect in many ways abilities that will enhance a person's ability to communicate effectively in a second language and provide ways in which the individual's range of expression can be increased.

Flexibility, generally characterized as the ability to change directions of thinking that may lead to a change of direction of an idea or situation, is a useful communicative skill. Flexibility in communication entails the ability to follow changes in the direction of a conversation or to follow changes initiated by another speaker. The person who lacks flexibility will be less able to understand the rapid changes in conversational topics and the directions of thinking of speakers who may introduce subtle nuances into a discussion or who may initiate more abrupt and distinct changes of topics. The second language student needs, therefore, to learn what might be called "receptive flexibility," which includes in part the ability to determine whether or not utterances are an integral part of a conversation or whether they indicate changes of direction that will require reorientation on the part of the speaker.

Possessing the ability to understand changes of direction in written and oral exchanges is only one facet of linguistic flexibility; the successful communicator must also be able to initiate changes of direction in a conversation. A speaker may want, for example, to change a topic that is deemed too personal or uninteresting, or to refer to a previously discussed topic in order to obtain additional information or to introduce different but related ideas into a conversation. Flexibility also implies the ability both to understand and produce sociolinguistically appropriate utterances. With this type of understanding, the language student will be able to comprehend the rapid shifts in style and level of speech that often characterize the speech of native speakers of a language.

In addition to the ability to understand and initiate changes of direction in conversations, flexibility also refers to the ability to find suitable alternatives for a word or phrase that does not readily come to mind, to paraphrase easily and well, and to rephrase unclear or ambiguous ideas. Activities that encourage flexibility will help second language students who, when a word or phrase is forgotten, often do not realize that alternative means of expression exist and are within their linguistic repertoires.

The ability to elaborate, that is, to add to or to embellish given ideas, also seems to be closely related to the communicative process. To participate successfully in a conversation, the speaker needs to be able to avoid simplistic one-line responses that put an unwarranted burden on the co-communicator, who is then left with the task of making a conversation flow smoothly. Many foreign language students, especially--but not

exclusively--at beginning levels, seem to be prone to the simple sentence syndrome. If asked, for example, "Are you going to the movies?" many students will simply respond, "Yes, I'm going to the movies." The co-communicator must then initiate additional questions to find out related information that the speaker could have included in his or her original response to the initial question. The ability to elaborate upon a response as well as the ability to elicit additional information from a timid, recalcitrant, or hostile speaker are also important communicative skills.

Associated not only with the ability to speak the language correctly and with ease, fluency also refers to the easy and ready flow of ideas, questions, and answers that a confident speaker of a language seems to possess. Although not directly related to everyday or moment-to-moment communication, the ability to produce novel or original utterances provides an added dimension to the student's linguistic and ideational repertoire. Students' range of self-expression will be increased as they realize that original production is possible in their second language.

Classroom Climate

Stein (1974a) points out that "environmental factors also play a critical role in blocking or facilitating the creative process. It is possible that some individuals would manifest more creativity if they were in environments that valued and supported creativity" (p. 9).

Decisions regarding classroom climate relate to two general areas of concern: student personality characteristics or affective behaviors that enhance creativity, and teacher behaviors that encourage student creativity. Williams (1970) believes that "creativity is not a single function but is composed of a large number of skills and talents which may be both intellective and motivational or attitudinal" (p. 11). Williams, along with Ausubel (1968), Stein (1974a, 1974b), and Torrance (1962), have identified affective or feeling behaviors that seem to characterize the personality of creative individuals and that should be encouraged in a classroom designed to foster the development of divergent production abilities: perceptiveness, independence of judgment, openness to new experiences, curiosity, sensitivity, enthusiasm, self-awareness, complexity, and risk taking.

Although each of these attitudinal or personality factors requires different types of decisions on the part of the teacher, most educators believe that an open and safe psychological climate can most enhance creative behaviors in the classroom. Williams states that this type of classroom provides an environment "from which a child may leave to be original but to which a child may return when needed, that consists of comfort and security on the one hand and freedom without coercion on the other" (p. 83). In order to create this type of secure environment, teachers should treat the questions and imaginative ideas of their students with respect so that students feel that their ideas are important and valued by the teacher. In order for ideas to be respected, the second language classroom must first be a place where students are encouraged to share their ideas, thoughts, and opinions rather than engage in a preponderance of oral and written pattern drills. Boylan and Omaggio (1975) suggest, for example, that the traditional roles of the teacher and student be modified so that students become not only recipients of information but also givers of information in the classroom.

Structuring for Success

In order to be able to deal with complexity, students must first possess a basis of linguistic and ideational information from which they can draw. In discussing this aspect of divergent production abilities, the differences between native language tasks and second language tasks need to be considered. In their native language, students are often able to supply the multiple answers required by many divergent production tasks; second language students, on the other hand, are often restrained by a limited pool of vocabulary and grammatical structures. These difficulties experienced by the second language student are compounded because not only must students produce new ideas, they must also produce them within the limitations of a new and unfamiliar linguistic framework.

As Birckbichler (1977) has pointed out, these difficulties can be partially solved in beginning levels of language learning by the presence of the teacher, who can serve as a "floating memory bank"; by the inclusion of examples or model sentences that indicate possible directions that students can take in producing their answers; and by the use of directions that refer students to previous activities in order to help their recall of language previously studied. In addition, teachers can supply suggestions for useful vocabulary, grammatical structures, and ideas

that students can use as they complete a given task. Thus, potential student frustration is lessened and the students' ability to deal with complexity is increased because not only linguistic but also ideational guidance is provided. As the students' pool of vocabulary and grammar increases, the structure provided in early levels of language learning can be gradually decreased and students allowed to produce their own sentences and ideas.

If teachers want to encourage creativity and divergent production, students should feel willing to take risks and venture into the unknown. The structuring of activities for success, mentioned in conjunction with the students' ability to deal with complexity, is also an important consideration in encouraging students to take risks. The potential for increasing risk taking is increased if students feel that they have adequate linguistic preparation and structure to focus on the expression of their ideas. Students must also be confident that they can make mistakes without fear of coercion, humiliation, and a feeling of total failure. When dealing with convergent activities, that is, tasks that require a single right answer, teachers can deal more easily with the evaluation of student responses. Because divergent production activities have many possible answers, teachers need to refrain from imposing their own values and preconceived ideas when reacting to students' replies.

This does not imply, however, that teachers should relinquish their role as evaluator and accept everything their students create without input about its potential linguistic or ideational appropriateness, but rather that students need opportunities to experiment in a nonthreatening atmosphere and that the locus of evaluation (or absence of evaluation) needs to be established ahead of time. As Williams (1970) has indicated, a creative atmosphere should not be associated with total permissiveness, which he calls "a current educational fallacy" (p. 82). Instead, being creative and engaging in divergent production tasks require responsibility, self-control, and discipline on the part of students.

The informal checklist below, based in part on Williams, will allow teachers to evaluate their own classroom atmosphere and to determine in what ways they can better foster creative behaviors in their classrooms.

Classroom Climate: Informal Teacher Checklist

1. Are students encouraged to express their own ideas, thoughts, and reactions without fear of embarrassment or ridicule?	yes___ no___ unsure___
2. Do you allow students to learn from their mistakes or errors?	yes___ no___ unsure___
3. Do you have a basic attitude of trust, respect, and confidence in all students' abilities to be responsible?	yes___ no___ unsure___
4. Is there open communication between you and your students so that students feel free to express themselves?	yes___ no___ unsure___
5. Do you respect the ideas of individual students even though they may differ from your own?	yes___ no___ unsure___
6. Do you consider the abilities of your students when preparing classroom activities so that adequate structure can be provided when necessary?	yes___ no___ unsure___
7. Do you encourage students to work together to complete certain tasks, thus avoiding excessive competition and hostility among the students?	yes___ no___ unsure___
8. Do you think that group work can facilitate creative behaviors and that students can work together responsibly in groups if adequately prepared?	yes___ no___ unsure___
9. Do you reward students who go beyond the demands of a particular activity and who subsequently make additional errors or fail?	yes___ no___ unsure___

10. Do you clearly explain how a task is to be evaluated so that students can be attentive to task demands rather than trying to guess your intentions? yes___ no___ unsure___

11. Are you attentive to the needs and potential of individual students so that each can reach a reasonable level of success? yes___ no___ unsure___

12. Do you believe that students should be given frequent opportunities to express their ideas without constant correction of grammatical and lexical mistakes? yes___ no___ unsure___

Check the number of the questions to which you responded "no" or "unsure" and consult the interpretation of the checklist.

Interpretation of Informal Teacher Checklist

If you responded "no" or "unsure" to questions 1, 3, 4, and/or 5...

It is generally believed that creative behaviors can be enhanced in a classroom where students feel free to express their ideas in the second language. Risk taking is increased in an atmosphere of security and one in which the teacher has a basic attitude of trust in students' abilities to be responsible. It is also important that teachers provide adequate ideational and linguistic structure so that students can focus on the presentation of their ideas rather than spend an inordinate amount of time trying to recall vocabulary. As communication potential increases, students may often reach conclusions different from your own; it is important, therefore, that their ideas be accepted and that feedback be provided in a tactful and sensitive way.

If you responded "no" or "unsure" to questions 2 and/or 12...

Mistakes are a natural part of language learning and of the expression of ideas. Instead of becoming fossilized if not dealt with immediately, many errors will disappear as the students' linguistic competence increases. In addition, it is important to remember that the second language student engaged in divergent production activities must make many

decisions about the appropriateness of vocabulary, grammatical structures, sociolinguistic considerations, sentence structure, and the appropriateness of his or her ideas.

If you responded "no" or "unsure" to question 6...
The careful structuring of activities will enable students to complete more effectively the tasks that they are given. The less-secure student will find security in the structure, whereas the more creative student will go beyond the structure provided. Creative and divergent production activities seem to occur more successfully when students are adequately prepared--both from a linguistic and an ideational point of view.

If you responded "no" or "unsure" to questions 7 and/or 8...
Group work offers many advantages in the second language classroom. The group effort allows stronger students to help those students who are experiencing difficulties, and the deferred judgment principle encourages the free expression of ideas. Adequate preparation and careful delineation of tasks will facilitate the success of small-group work.

If you responded "no" or "unsure" to question 9...
It is often easy to reward the successful language learner who has gone beyond the demands of a given task. Although feedback and evaluation need to be given to students who have "unsuccessfully" ventured into the unknown, they also need to know that their efforts are nonetheless appreciated.

If you responded "no" or "unsure" to question 10...
When students know how their work is going to be evaluated, they are better able to focus their attention on the appropriate aspects of the task. If they know that their ideas are to be the locus of evaluation, greater attention can be given to this aspect of their work. If, on the other hand, they know that linguistic errors will be noted, they can then concentrate on the quality of their work.

If you responded "no" or "unsure" to question 11...
Although each student has the potential for creative expression and for the development of divergent production abilities, different levels of success will be reached. Frustration and hesitation on the part of less able students can be partially alleviated through the use of small-group work and through the adequate structuring of classroom tasks. Additional experiences or supplementary activities can help the more able student be even more successful.

DIVERGENT PRODUCTION AND CREATIVE ACTIVITIES

The activities contained in this section are divided into four categories: fluency, flexibility, elaboration, and originality. A brief overview of each section is given below.

1. Fluency: The activities emphasizing fluency of response require students to produce multiple answers to questions rather than single-answer responses. Activities are varied and range from list making to the use of sentence builders and visuals. In addition to activating the retrieval of vocabulary and grammatical structures, these activities help students realize that they can produce multiple responses even within the confines of a somewhat limited linguistic repertoire.

2. Flexibility: Activities that focus primarily on developing students' flexibility of thought and expression will require them both to understand and bring about changes of direction in a conversation, to look at situations from various points of view, to paraphrase, and to engage in role-playing and problem-solving situations.

3. Elaboration: At all levels of instruction, many second language students often fail to elaborate adequately or to add on to their oral and written production. Instead, they often give a single-sentence response that would, in their native language, require more elaboration. The activities in this section encourage students to embellish or to add on to an idea, sentence, or paragraph in both structured and unstructured situations.

4. Originality: This compendium of activities encourages students to produce novel or original utterances in the second language. Activities range from the writing of poetry and short stories or paragraphs to the creation of captions for photographs and cartoons. Many activities are structured so that students at beginning levels of language instruction

can successfully produce novel ideas; others, which are more open-ended, are more appropriate for intermediate and advanced levels of instruction.

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A. Activities That Encourage Fluency

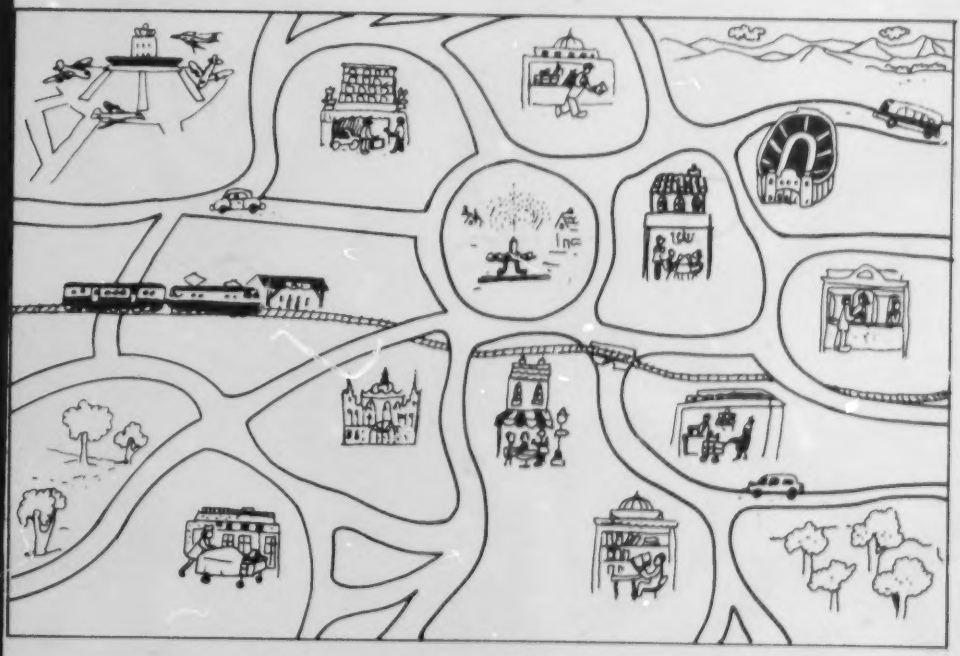
List-making activities

List-making activities emphasize the production of multiple rather than single answers. In a sense, they test the limits of the student's memory because they determine how much information already learned can be retrieved and placed in a given category. To avoid student frustration, list-making activities should be related to vocabulary, grammar, or topics previously studied. As the following examples illustrate, students can be asked to generate lists that relate directly to the vocabulary and grammar they are currently studying, or they can integrate vocabulary and grammar in communication situations.

1. VOCABULARY LISTS

Description: Students are asked to list words that are found in broad categories or classes, e.g., things found in a classroom, things we eat for dinner. (Birckbichler and Omaggio, 1978)

Example (a): Using the illustration below, list the different places that you might visit in a French town.



(Based on Jarvis et al., in press.)

Remarks: Written and oral fluency are often impaired when students are unable to retrieve vocabulary that pertains to a particular subject or topic of conversation. Vocabulary-listing activities can be quite useful in helping students practice words belonging to categories or classes of words. The example given above is appropriate for beginning levels of instruction where the structure provided by the illustrations will help students remember related words. This type of activity may be completed individually or in small groups. If small groups are used, teachers may want to have the groups compete to see which team can come up with the most related words in a given amount of time.

Example (b): Make a list of foods that are served (or never served) in your school restaurant or cafeteria. (Valette and Valette, 1976)

Remarks: Unlike the previous example, students are asked to produce items without the structure of a visual. Although more difficult than the preceding activities, the students' task is facilitated because they are asked to make up lists that are based on personal experience. Although the personal element may not facilitate the actual retrieval of information, the motivation it provides should increase the students' enthusiasm for the task. If teachers feel that students are not yet ready for a totally productive task, they can supply a list of foods for the students to work from.

2. GRAMMATICAL LISTS

Description: Students make lists based on grammar topics that they are studying.

Example (a): Write eight commands that your father or mother gives to you. (Christensen and Wolfe, 1977)

Example (b): Make a list of famous people and tell where they are from (e.g., Charo es de España). They do not necessarily have to be from Spanish-speaking countries. (Snyder, 1981)

Example (c): Tell your group six things you used to do that annoyed various members of your family. (Zelson, 1976)

Example (d): Using puedo (I can or am able), list five things that you can do well and compare your list with those of fellow students. (Christensen and Wolfe, 1977)

Example (e): Using adjectives that you have learned, make up compliments that you might give to other students in your class. Suggestions:

- Roger, tu es un excellent élève.
- Annette, tu es organisée et intelligente.
- Paul, tu es très amusant.
- Marc et Jeanne, vous êtes charmants.
- Lynne, tu es très gentille.

(Based on Lenard, 1977)

Remarks: The examples given above are closely related to the grammar of a particular unit and thus provide students with meaningful practice of the structures they are studying. In addition, the generation of grammar-related lists helps students perceive that a given structure can be used in a variety of ways. The lists constructed by individual students can then be used as the basis for small- or large-group work. After preparing their list of imperatives, students might want, for example, to determine which command given by parents appears most frequently. They could, in turn, create lists of orders that they would like to give to their parents.

3. COMMUNICATIVE LISTS

Description: Students are asked to use familiar vocabulary and grammar to make lists on a given topic or subject.

Example (a): Vendeur de tee-shirts. Imaginez que vous travaillez dans une boutique où on vend des tee-shirts et des blue-jeans. Votre patron veut mettre des inscriptions différentes sur les tee-shirts qu'il vend. C'est à vous de trouver (d'imaginer) beaucoup d'inscriptions différentes. Quelles inscriptions françaises allez-vous suggérer?

(Imagine that you are working in a shop that sells T-shirts and blue jeans. Your boss wants to put sayings on all of the T-shirts in the shop. You have been given the task of coming up with many different slogans. What French slogans are you going to suggest?) (Jarvis et al., 1979)

Example (b): Auf zum Kampf! Susan Sontag, an American feminist,

has made some radical suggestions to further the cause of women's liberation.

"Lernen Sie Karate!"

"Pfeifen Sie den Männern auf der Straße nach!"

"Bomben Sie Damenfriseurgeschäfte!"

"Halten Sie Schönheitskonkurrenzen für Manner!"

Add your own suggestions:

1. _____

2. _____

3. _____

(Learn karate! Whistle at men on the street! Bomb beauty salons! Hold beauty contests for men!)

(Schulz et al., 1978)

Remarks: Whereas previously cited list-making activities focused on vocabulary or grammar, communicative lists require students to integrate familiar vocabulary and grammar to formulate sentences that relate to a subject of topical interest. The emphasis on multiple responses is beneficial because students come to realize that their knowledge enables them to create many responses rather than a single isolated thought. Both activities are suitable for individual or small-group work. As a follow-up, students can be asked to vote on the best (or most outlandish) slogan or feminist suggestion.

4. LISTS BASED ON STORIES OR DIALOGUES

Description: Students are asked to list appropriate titles for stories or dialogues read in class.

Example (a): Read the following dialogue and then list several titles that describe the content of the conversation.

Corinne: Je ne sais pas quoi mettre aujourd'hui. Qu'est-ce que tu vas mettre, toi?

Sophie: Des blue-jeans et un tee-shirt, comme d'habitude.

Corinne: Tu ne te fatigues pas de porter toujours la même chose?

Sophie: Mais ce n'est pas la même chose! Hier je portais un tee-shirt qui disait "Un jour sans vin est un jour sans soleil," et aujourd'hui, j'en porte un qui dit "Buvez de l'eau minérale!"

(Corinne: I don't know what to wear today. What are you going to wear?

Sophie: Blue jeans and a T-shirt as usual.

Corinne: You don't get tired of always wearing the same thing?

Sophie: But it's not the same thing! Yesterday I wore a T-shirt that said "A day without wine is a day without sunshine," and today I'm wearing one that says "Drink mineral water!")

(Jarvis et al., 1979)

Remarks: In addition to focusing on the production of multiple responses within a given framework (in this case, stories and dialogues), this activity helps check student comprehension of a story and encourages flexibility of thought. The generation of a list of appropriate titles will depend upon the students' ability to look at the story from a variety of points of view. Although creating titles is suitable for all levels of instruction, teachers of beginning language courses might want to precede this activity with a more structured exercise that asks students to decide whether or not teacher-generated titles adequately describe the story's content.

Example (b): Which of the following titles describes the content of the story you have just read? Rank-order the titles in the order of their appropriateness (1 = most appropriate, etc.).

- Dans une boutique de vêtements
- L'habit ne fait pas le moine
- Les tee-shirts sont à la mode

• Un jour sans blue-jeans est un jour sans soleil

• Qu'est-ce que tu vas mettre?

(• In a Clothing Store
• Don't Judge a Book by Its Cover
• T-shirts Are in Fashion
• A Day without Blue Jeans Is a Day without Sunshine
• What Are You Going to Wear?)

5. UNUSUAL USES

Description: Have students list possible or unusual uses of a brick, pencil, etc. (Guilford, 1967)

Example (a): Giant Squash Uses. Scientists need your help! Fruits and vegetables grow so large and so fast in the future that no one will know what to do with a 60- by 30-meter giant squash. List all the ways you can think of for using the giant squash. Be creative with your ideas...the wilder the better! (Meister, 1981)

Example (b): El juego de los genios. Muchas veces el genio del inventor consiste en su capacidad de pensar en nuevos usos para objetos comunes o materias destinadas a otros propósitos, como hizo Levi Strauss con su tegido de Génova. ¿Son genios Ud. y sus compañeros? Quizás este juego les ayude a descubrirlo. Instrucciones: Traten de pensar en el máximo número de usos imaginativos para algunos de los siguientes objetos comunes. El individuo o equipo que tenga más usos innovadores o chistosos gana.

(The genius of the inventor often consists of his or her capacity to think of new uses for common objects or materials that are used for other purposes, like Levi Strauss and his blue-jeans. Are you and your classmates geniuses? Perhaps this game will help you discover the response. Instructions: Try to think of the maximum number of imaginative uses for the following common objects. The individual or group that has the most innovative or funny uses wins.)

(Boylan et al., 1979)

Remarks: Based on a test used by Guilford to measure fluency of responses, these activities also tap students' imagination and flexibility of thought. Because of the high level of linguistic and ideational fluency required, listing unusual uses is more suitable for intermediate or advanced language classes. Although students can complete the activity individually, small-group work is especially recommended so that students can take advantage of the increased output of ideas generated by a group of people. Prizes can be given to the group that comes up with the most uses or the most creative use for an object or series of objects.

6. SENTENCE-BUILDER ACTIVITIES

Description: Students are asked to combine partial sentence fragments into complete and meaningful sentences.

Example: Slogans: Imagine that you want to make posters for a demonstration. Using an item from each column, compose some messages for your signs. Be as conservative (or as liberal) as you wish.

A bas	la violence
Arrêtez	les cigarettes
Cherchez	la guerre
Faites	le sexisme
Respectez	les femmes
. . .	. . .
Manifestez pour	les animaux
Manifestez contre	les professeurs
?	?

(Down with	violence
Stop	cigarettes
Look for	war
Make	sexism
Respect	women
Demonstrate for	animals
Demonstrate against	teachers)

(Jarvis et al., 1980)

Remarks: The guidance and structure provided by sentence-builder activities facilitate their use in beginning language classes. The structured format allows students to successfully produce many different ideas but still gives the opportunity for more personal sentences through the use of the question mark. By creating multiple sentences from a limited corpus of vocabulary and grammar, students realize that a variety of sentences can be created from a minimal language pool. As a follow-up activity, students can be

asked to share their slogans with other members of the class. At more advanced levels, the slogans can serve as the basis for group discussion or debate. High school students will enjoy putting their slogans on poster board and using them to decorate classroom walls or bulletin boards.

7. BRAINSTORMING ACTIVITIES

Description: Students are given statements and are asked to find as many ways as possible to express the same idea in different words. (Birckbichler and Omaggio, 1978)

Example (a):

Teacher: Ernst is unhappy today.

Student 1: He is miserable.

Student 2: He is not happy.

Student 3: He is sad.

Example (b): Each group of students will have an object to describe to the rest of the class. They must describe the object without using its name.

Television: "It's like a box." "It can be in color or black and white." "People watch it too much."

Remarks: Brainstorming activities (Parnes, 1953) are an integral part of problem-solving and creativity seminars. Brainstorming, which capitalizes on the enthusiasm of a group of people working on a common task, allows more active participants to act as catalysts for less vocal or creative group members. The principle of deferred or suspended judgment allows less secure group members to offer their ideas without fear of rejection or ridicule. Although the focus of these activities is the generation of multiple ideas and the encouragement of fluency, students are also practicing flexibility of thought as they search for paraphrases of the original stimulus. Brainstorming can also be used to stimulate class discussions. Kramsch (1981) suggests an activity called "Think Tank" that can be used to prepare students for class discussions and debates. Students write down a key word (e.g., capital punishment,

smoking, advertising) and brainstorm words as well as ideas associated with that topic. The students share their brainstorming efforts with other students who can ask for elaboration or explanation of their ideas. Kramsch also suggests that this activity be done as a class activity, thus allowing interaction among a larger group of students.

8. VISUAL-BASED LISTS

Description: Students are asked to generate lists of words or sentences describing a particular photograph or illustration. These lists are subsequently used for individual or small-group compositions.

Remarks: Visuals are very useful for stimulating students' fluency of response. Especially at early levels, visuals should be carefully chosen to present vocabulary that students know in order to help them readily generate descriptive words or sentences. Snyder (1981) asks students to tell as many things as they can that are implied by the picture but are not in the picture itself.

9. MAKING UP QUESTIONS

Description: Students are asked to generate as many questions as possible that they might use to interview a real or imaginary person.

Example (a): Imagine that you are the host of a television talk show and are going to interview a famous politician who is running for office. By yourself (or with your staff), make a list of the questions that you are going to ask your celebrity guest.

Example (b): Two foreign exchange students are going to visit your class tomorrow. Individually, or with another student, prepare a list of questions that you would like to ask your visitors. You might include items about their impressions of life in the United States, what schools are like in their country, what they like to do on the weekend, etc.

Remarks: Activities similar to those described above help students learn to generate appropriate questions to ask in

various situations. Students often feel unprepared for interview-like situations and can profit from the experience of preparing questions beforehand. Small-group brainstorming can help extend the lists.

After their lists of questions have been prepared, students can role-play the television talk show or interview a foreign exchange student or visitor from a foreign country. Whether in real or simulated situations, teachers should make every effort to give students the opportunity to use their lists of questions in order to see how they can participate more effectively in a conversation or interview.

10. MAKING MULTIPLE RESPONSES

Description: Students are asked to provide a variety of responses to questions or statements.

Example (a): La aduana. As you are going through customs, the inspector asks you the following questions. Give as many appropriate responses as possible.

Inspector: Su pasaporte, por favor.

Viajero/a: Cómo no.

Claro.

Aquí tiene Ud. mi pasaporte.

Un minuto, por favor. Está en mi maleta.

1. ¿De qué nacionalidad es Ud.?

2. ¿Cuanto tiempo va Ud. a estar en nuestro país?

3. ¿Tiene Ud. algo que declarar? ¿licores? ¿tabaco? etc.

(Inspector: Your passport, please.
Traveler: Why not.
Of course.
Here's my passport.
Just a minute please. It's in my suitcase.
1. What is your nationality?
2. How long are you going to be in our country?

3. Do you have anything to declare? liquor? tobacco?)

(Knorre et al., 1981)

Remarks: By using activities such as the one described above, even students who are in early stages of language learning begin to realize that they have a ready pool of appropriate responses to statements or questions. Unlike paraphrasing activities, which encourage students to find alternative ways to say the same thing or to express the same general idea, these activities focus on the production of many possible and appropriate answers to a single statement or question. Students will gradually begin to acquire fluency of response as they learn that communication usually does not consist of a single "right" answer but many possible answers, depending on the situation, the level of proficiency of the speaker, and the desired communication.

11. MAKING CONTRADICTIONS

Description: Students respond to a statement by making contradictory statements. (Stanislawczyk and Yavener, 1976)

Example:

Teacher: Cinderella's childhood was happy.

Student 1: No, it was very unhappy.

Student 2: She had to do all the hard work.

Remarks: The ability to disagree with statements made by another person is often difficult for second language students. This activity, which gives students practice in contradicting a statement, can be conducted as a whole-class or small-group task and can be based on dialogues, readings, or controversial statements regarding social or political issues. Whatever the initial stimulus, students are encouraged to generate as many contradictory statements as possible. Teachers might also ask students to perform the same type of task but this time to generate as many statements as possible that indicate their agreement with the initial statement. In addition, students could be asked to decide whether they agree or disagree with a statement and subsequently generate multiple sentences that represent their point of view. These sentences could then be used as the basis for whole-class or small-group debates or individual compositions.

B. Activities That Encourage Flexibility

1. WHO MIGHT HAVE SAID?

Description: Students are given a list of comments made by various people and are asked to determine who might have made each statement.

Example (a):

Sotto le luci riflettori. Quali personalità dello spettacolo potrebbero aver detto le seguenti frasi? Pensate ad altri commenti caratteristici di queste o altre persone.

1. autore/autrice	a. Accidenti! Quel film mi è costato troppo.
2. cantautore	b. Quando dirigo io, anche una scema diventa una grande attrice.
3. cantante	c. Nessuno interpreta le mie canzoni meglio di me.
4. presentatore	d. Mi chiamano l'ugola d'oro di Napoli.
5. annunciatore	e. Ho scoperto molti talenti durante la mia trasmissione.
6. comico	f. L'intonazione della voce è molto importante per attirare l'attenzione degli ascoltatori.
7. regista	g. Per me i gesti esprimono più delle parole.
8. produttore	h. Quanto è difficile far ridere la gente!
9. attore/attrice	i. Le pagine bianche mi angosciano.
10. mimo	j. Sono stufo di fare sempre la parte del bella.
11. ?	k. ?

(In the spotlight. Which personalities of the entertainment world would have made the following statements? Think of other typical comments of these or other persons.

1. author	a. Damn! This film is costing too much.
2. songwriter	
3. singer	b. When I direct, even a stupid woman becomes a great actress.
4. presenter	
5. announcer	
6. comic	c. No one interprets songs better than I do.
7. director	
8. producer	d. They call me the golden voice of Naples.
9. actor/actress	
10. mime	e. I discovered a lot of talent during my broadcast.
	f. The intonation of the voice is very important in attracting listeners' attention.
	g. For me, gestures express more than words.
	h. How difficult it is to make people laugh.
	i. Blank pages depress me.
	j. I'm tired of always playing the part of the beautiful woman.)

(Scholl et al., 1980)

Example (b): Indicate who might have uttered the following sentences and in what situation. Think of various possibilities. (Laitenberger & Lamy, 1976)

"Your papers, sir."

(Possible answers: a policeman arresting a driver or pedestrian; a professor who has forgotten his compositions; a customs agent returning identity papers to a traveler)

"Follow me, please."

(Possible answers: a guide to a group of tourists; parents to their children; a receptionist to a client)

Remarks: The activities described above encourage students to be linguistically flexible. They learn that the language they have encountered in dialogues and readings is not situationally specific but rather can be recombined and uttered by a variety of people in different situations. The structure of

the first activity (Sotto le luci riflettori) enables it to be used easily in elementary language classes, whereas the second, because of its more open-ended format, is more appropriate for intermediate or advanced classes.

2. POINT OF VIEW

Description: After reading or hearing a description of a situation, students are asked to describe the reactions of a number of different people to the event.

Example: Ein junger Arzt, der eben aus dem Krankenhaus gekommen ist, läuft über die enge Straße, die mit den vielen Wagen der Hauptverkehrszeit verstopft ist. Sein unvorsichtiges Benehmen hat auf allen Seiten Aufsehen erregt. Geben Sie die Bemerkungen wieder, die die Reaktion folgender Leute darstellen:

- Ein Polizist (Frage)
- Ein Kind zu seiner Mutter (Frage, Bemerkung)
- Ein Busfahrer (Ausruf)
- Die Frau des Arztes (Ausruf, Frage)
- Ein Fußgänger zum Polizisten (Ausruf, Frage)
- Ein junger Mann auf seinem Motorrad (Ausruf)
- Eine alte Frau zum Kind (negative Frage)
- Ein Kaufmann an der Tür seines Geschäfts (Bemerkung)

[A young doctor who just left the hospital runs across a narrow street that is crowded with rush-hour traffic. His careless behavior arouses interest on all sides. Give the comments that represent the reactions of the following:

- A policeman (question)
- A child to his mother (question, observation)
- A bus driver (exclamation)
- The wife of the doctor (exclamation, question)
- A pedestrian to the policeman (exclamation, question)
- A young man on a motorcycle (exclamation)
- An elderly woman to the child (negative question)
- A merchant at the door of his shop (observation)]

(Rivers et al., 1975)

Remarks: This point-of-view activity encourages various types of flexibility. First, students are encouraged to put themselves in the place of other people and to imagine their reactions to a given event; second, the students' grammatical and lexical flexibility is encouraged through the creation of various types of sentences; and third, sociolinguistic flexibility is encouraged because students are asked to create utterances that people of various age and socioeconomic groups might have made.

Although this activity can be used early in instruction, it is probably more suitable to intermediate or advanced stages of language instruction where the students' pool of vocabulary and grammar is more extensive. According to Rivers, students can use the sentences they have prepared as one side of a conversation and exchange papers with another student or group of students who will subsequently complete the exchange. The completed dialogues can then be acted out by groups of students.

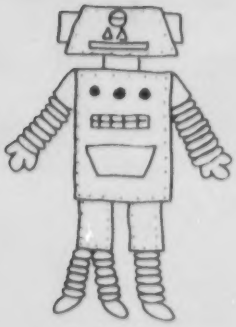
Kramsch (1981) suggests an activity that can be played at the beginning of the year or term when students don't know each other very well. After interviewing each other in pairs for five minutes about likes, dislikes, biographical data, beliefs, etc., students are asked to put themselves in their partner's shoes and be interviewed as if they were that person. All answers should be based on information given by the partner or inferred from something the partner said. Answers can then be discussed to see how well students listened to information given by their partners.

3. COMBINING ARRANGEMENTS

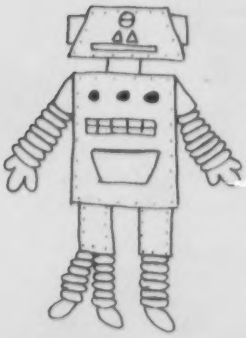
Description: Each student is given a series of pictures. Approximately half of the pictures in each set are the same and half are different. Students work in pairs and describe their pictures to their partner. Their task is to determine whether each picture is similar to or different from the pictures of their partner.

Example: Both you and your partner have a series of pictures taken from Monsieur Mécanique's family album (see opposite page). Your task is to determine whether or not you have a photo of the same relative or a different one. Begin by describing picture 1x to your partner, who will listen to

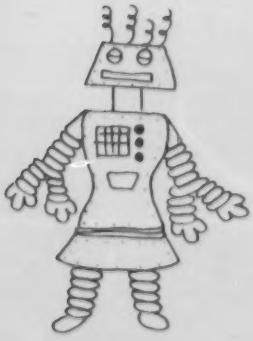
1x. Oncle



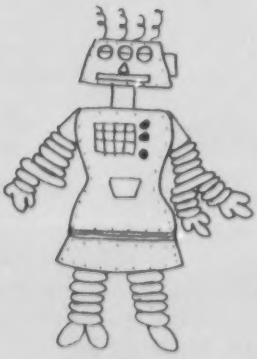
1y. Oncle



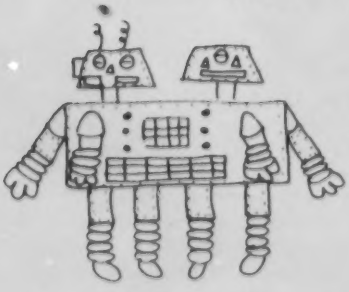
2x. Tante



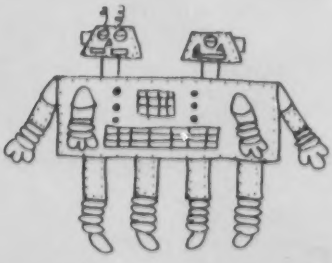
2y. Tante



3x. Cousin



3y. Cousin



(Based on Jarvis et al., in press)

your description and ask for further information if necessary. Your partner will then indicate whether his or her picture is similar to or different from picture 1x. Your partner will then describe picture 2x, etc. After you have described all your pictures, compare them to see if you have made the right decisions.

Remarks: Nation also suggests that students be given the same pictures, but in a different order. They must then match the visual on their list to their partner's description. (Visual material should be carefully selected to reflect the grammar and vocabulary with which students are familiar.) According to Nation, combining activities can also be used with paraphrasing (1x--It is expensive; 1--It costs a lot) and with related ideas (1x--It is expensive; 1--A car). In addition, one student can be given a story that has missing words, while another student has a list of the missing words. As the first student reads the story, his or her partner suggests an appropriate word to fill in the blank. Both must then decide if the word is an appropriate choice. Whether visual or pictorial, combining arrangements encourage communication between students and require them to be flexible as they ask questions or seek clarification from their partners or as they have to modify or paraphrase statements they have used to describe the material on their list.

4. ROSE TECHNIQUE

Description: Students are placed in pairs or in larger groups. Each student has a blank piece of paper. He or she listens to a partner or group leader who has a picture to describe. As the partner describes the picture, the student tries to draw a rough duplicate according to the description provided by the partner. (Boylan and Omaggio, 1975; Rose et al., 1973)

Remarks: Depending upon the content of the picture chosen, this activity is appropriate for all levels of instruction. At beginning levels, pictures must be selected carefully to reflect vocabulary with which students are familiar. At more advanced levels, a greater variety of pictures can be used for this activity. In either case, students must be flexible--both in their roles as narrator and as artist. As the description is being given, clarification is often required, additional questions need to be asked, and descriptions must be rephrased or modified.

5. NOSEY-PARKER GAME

Description: After the teacher (or students) has chosen pictures that are particularly interesting or striking, students try to guess the contents of the pictures by asking questions. (Maley and Duff, 1978)

Remarks: As Maley and Duff point out, students will begin with no information at all about the contents of the picture, but will start to hypothesize about it as they receive responses to their questions and will have to modify their guesses accordingly. In this activity students learn to be flexible with language and with their ideas.

6. TRANSLATION

Description: Students are given parts of sentences or paragraphs to translate from their native language to the second language or vice versa.

Example: Visite des châteaux. Complete each of the following statements made by a group of tourists visiting French castles.

- Voilà le château _____ tu as mentionné.
  (There's the castle that you mentioned.)

- Ah, oui! Le jardin _____ l'entoure est tranquille et parfumé.
  (Ah, yes! The garden that surrounds it is quiet and fragrant.)

- Est-ce que ce château-ci est _____ grand que Fontainebleau?
  (Is this castle bigger than Fontainebleau?)

- Non, je pense qu'il est _____ grand.
  (No, I think it's smaller.)

- Quel est le château _____ du monde?
  (What is the most famous castle in the world?)

- Je ne sais pas, mais c'est le Taj Mahal qu'on mentionne _____.
  (I don't know, but people mention the Taj Mahal the most often.)

(Prepared by Omaggio, based on Valette and Valette, 1976)

Remarks: At early levels of instruction, students can deal more easily with simple sentences or incomplete translations because teachers can control the vocabulary and grammar content. At more advanced levels, students can be given longer passages to translate. To increase the students' flexibility and to give guidelines for the translation of more extended passages, questions such as those suggested by Rivers (1976) can be beneficial. Is the passage descriptive, narrative, expository, etc.? What is the tone of the passage? Do seemingly equivalent expressions have different connotative or denotative meanings? Are there words that have cultural meanings that need to be conveyed in the translation? Are there sociolinguistic elements that need to be taken into account? Before beginning to translate, students can benefit from comparing original foreign language texts with professional translations.

7. ROLE-PLAYING SITUATIONS

Description: Students are asked to act out situations that represent various social settings with characters of different occupations, relationships, and levels of authority. (Debyser, 1976; Rivers, 1975; Zelson, 1976; Maley and Duff, 1979; Kramsch, 1981)

Example:

- The job interview with a timid (or overbearing) applicant.
- The overbearing bureaucrat and the applicant for a visa extension.
- The concierge trying to find out all about the reticent new renter on the fourth floor.
- The hippie son asking his very proper father for money. (Rivers, 1975)

Remarks: Role-playing situations require students to be flexible with their ideas and with their language: they must be able to adapt to the unpredictable parameters of the role-playing situation and to represent the point of view of another person. Flexibility can be further encouraged if the participants are aware only of their assigned role in the role-playing situation. They must then adapt even further to the unpredictable nature of the conversation.

Maley and Duff suggest providing an additional dimension to the types of situations generally enacted in the second language classroom: another student or group of students is required to intervene and resolve a conflict. Not only must the persons engaged in the role-playing situations show flexibility of thought and expression as they act out their roles, but those responsible for resolving the conflict must also be able to adapt and compromise as they attempt to find a reasonable solution.

A further variation of role-playing activities is described by Kramsch (1981). She suggests that students engage in roles or situations whose parameters are different from normal expectations (e.g., a parent who is borrowing money from a teenage daughter or son, or a judge who is caught shoplifting).

8. WHAT IF...

Description: Students are asked to imagine what would happen or what would be said if certain elements of a given situation were different.

Example: After reading the following conversation, rewrite it by having a male chauvinist or an ardent feminist respond to the reporter's questions.

Une femme reporter pose des questions à un homme au sujet de son opinion sur les femmes.

La reporter: Quel style de beauté féminine préférez-vous?

M. Leroux: Moi, je préfère les femmes qui sont intelligentes et capables.

La reporter: A votre avis, jusqu'à quel âge une femme peut-elle être belle?

M. Leroux: Toute sa vie! La beauté n'a pas d'âge!

La reporter: Pour réussir dans la vie, qu'est-ce qui est préférable pour une femme? Etre belle ou être intelligente?

M. Leroux: Les deux, bien entendu.

(Reporter: What type of feminine beauty do you prefer?
Mr. Leroux: I prefer women who are intelligent and capable.
Reporter: In your opinion, how long can a woman be beautiful?
Mr. Leroux: All her life! Beauty has no age limits!
Reporter: In order to succeed in life, which is preferable for a woman? Beauty or intelligence?
Mr. Leroux: Both, of course!)

(Jarvis et al., 1979)

Remarks: When asked to change the title, characters, ending, or beginning of stories and dialogues, students must be flexible with their ideas and language as they change perspective and imagine how the altered situation would differ from the original setting. In tests of flexibility, Guilford asks such questions as "What if all laws were repealed tomorrow?" Similar questions can be asked in the second language classroom, forcing students to determine what their lives would be like if familiar conventions, institutions, objects, or people were no longer present: "What if all schools were to close tomorrow?" "What if you no longer had a car?"

9. AVOIDING QUESTIONS

Description: Students are asked to give a vague answer to a question that they consider too personal or don't want to answer, and then to ask a question themselves. (Holmes and Brown, 1976)

Example:

- Situation 1--Are you feeling homesick?
  I'm not sure. Things are different here.
  Have you ever lived in another country?

- Situation 2--Do you like the food here?

Remarks: When speaking a second language, students often lack the ability to change the direction of a conversation or draw attention away from themselves. This activity helps develop the students' flexibility so that they can extricate themselves from potentially embarrassing situations.

10. TALKING ONE'S WAY OUT OF TROUBLE

Description: Students are given a problem situation and are asked to extricate themselves from the difficulty.

Example: Often in a job interview, you have to explain why you did certain things or why something happened. The more embarrassing the question, the more you will want to use mitigators and longer discursive devices.

- Sie haben während des Schuljahres 25 Stunden pro Woche gearbeitet. Warum?/ Je vois que vous avez travaillé 25 heures par semaine pendant l'année scolaire. Pourquoi? (You worked 25 hours a week during the school year. Why?)
- Sie sind nur sechs Monate bei Ihrer letzten Stelle geblieben. Warum?/ Vous n'êtes resté que six mois dans votre dernier emploi. Pourquoi? (You only stayed six months in your last job. Why?)
- Sie haben noch nicht nach dem Gehalt gefragt. Warum?/ Vous ne m'avez pas encore demandé quel serait le salaire. Pourquoi? (You haven't asked yet about the salary. Why not?)

(Kramsch, 1981)

Remarks: Students could be asked to role-play these or similar situations, or the class could suggest possible ways to avoid difficulties. As a follow-up activity, students could be asked to create additional "problems" that their classmates would have to resolve in small-group or whole-class discussions. Avoiding difficult questions and talking one's way out of trouble are important communicative skills and should become a part of the student's repertoire.

11. LEVELS OF SPEECH

Description: Students are asked to use different levels of speech in various oral and written tasks.

Example: The registrar has just called to report that you are improperly registered for this course. You may have to repeat it next quarter although you have been attending regularly.

- Tell your closest friend about the problem.
- Talk to your advisor about it.
- Call your family and tell them about the mix-up.

(Friend, 1969)

Remarks: Appropriate for intermediate and advanced levels, this activity requires students to find alternate ways of expressing the same idea to different people. Students must be flexible as they decide the level of speech required in each situation.

12. PROBLEM-SOLVING ACTIVITIES

Description: Students are asked to find solutions to various problems, using alternatives provided or creating solutions of their own.

Example: José is from Puerto Rico. He came to study chemical engineering at the University of Iowa. He has a one-year scholarship from the Puerto Rican government. For the past three months, José has been studying English at the English Language Institute at the University of Pittsburgh in order to pass the AWFL English exam. If he doesn't pass the exam, he won't be admitted to the Chemical Engineering School. José has worked very hard at his English and has high grades.
Situation: You are giving an exam which is to be strictly controlled and timed. Students are told that if they arrive late they cannot take the exam. But the day of the exam José does not arrive until 9:30. What are you going to do?

- Let José take the test and do as much as he can before the deadline time.
- Refuse to allow him to take the exam--he should learn to be more responsible.
- Let him take the exam and give him an extra half hour to finish.
- Refuse to let José take the exam but write a good recommendation for him and request the University of Iowa to allow him to take the exam after he has been accepted.

- Tell him to come back at 2:00 and give him the test separately, even though it is not legal.

- ?

(Kettering, 1975)

Now suppose that José has been a very poor student. He often comes late to class or doesn't come at all. He doesn't do his homework and does poorly on tests. Now, which solution would you choose? Why?

Remarks: The situations described in problem-solving activities can reflect many decisions or difficulties that students may encounter themselves. The problem situations can cover a variety of topics: school, social relationships, survival situations, family difficulties, etc. Whatever the basic problem, students are given the opportunity to examine the pros and cons of these situations, to examine and discuss possible alternatives, and to decide upon appropriate solutions. As the example above demonstrates, background information can enhance the student's ability to solve the problem because the parameters of the situation are clearly delineated. In addition, alternatives can be suggested to help students generate other possible solutions. The inclusion of a follow-up situation in which the background information is modified will require students to re-examine their initial solutions.

C. Activities That Encourage Elaboration

1. ASKING RELATED QUESTIONS

Description: Students are asked to study an example containing a question followed by a response and a follow-up question. They are then asked to fill in the blanks of an incomplete dialogue with an appropriate response and follow-up question.

Example:

Q: [illegible] are you going to study?

R: In France. Do you know what the universities are like?

Q: Where are you going to live in France?

R: _____

Q: Have you ever been to Paris?

R: _____

(Holmes and Brown, 1976)

Remarks: Whether is it because they lack confidence in their language ability or because they are unaware of the subtleties of conversational skills, students often simply answer a question, thereby forcing the co-communicator to elaborate on his or her original question with follow-up questions or comments. Activities similar to the one described above enable students to gain insights into how they can not only answer a question but also make comments and ask additional questions that will allow the conversation to continue without putting the full burden on the other person.

2. EXPANDING QUESTIONS

Description: Given a question, students are asked to create additional questions related to the same topic. (Birckbichler and Omaggio, 1978)

Example (a):

Do you like sports?

Possible responses:

- What's your favorite sport?
- Do you like to watch sports on TV?
- What's your favorite team?
- Were you at the game Saturday?

Remarks: Working individually or in small groups, students can generate questions related to a given topic or question.

These questions can then be used as the basis for small-group interviews. Question expansion activities encourage students to explore the many possible areas that a topic can cover. Prior to or in conjunction with question-expansion activities, teachers may find a structured version of conversation/interview cards developed by Bonin and Birckbichler (1975) useful in the development of the students' ability to expand upon questions.

Example (b): Question/Interview. Use the questions below to interview another student. If the answer to the major question is affirmative, proceed with the related questions. If the answer is negative, move on to the next numbered question. Each main question has a series of related questions to help you gain skill in sustaining a conversation in French.

1. Est-ce que tu as regardé la télévision hier soir?

   a. Est-ce que tu as regardé les actualités?

   b. Est-ce que tu as regardé un film policier?

   c. Est-ce que tu as écouté le bulletin météorologique?

   d. ?

2. Est-ce que tu es allé(e) au cinéma pendant le weekend?

   a. A quel cinéma est-ce que tu es allé(e)?

   b. Quel film est-ce qu'on a présenté?

   c. Est-ce que tu es allé(e) au cinéma avec des ami(e)s?

   d. Est-ce que tu as aimé le film?

   e. ?

3. Est-ce que tu as écouté des disques hier soir?

   a. Est-ce que tu as écouté des disques de musique classique?

   b. Où est-ce que tu as écouté des disques et avec qui?

   c. ?

(1. Did you watch television last night?

a. Did you watch the news?
b. Did you watch a detective story?
c. Did you listen to the weather report?
d. ?

2. Did you go to the movies last weekend?
   a. What movie theater did you go to?
   b. What did they show?
   c. Did you go to the movies with some friends?
   d. Did you like the film?
   e. ?

3. Did you listen to records last night?
   a. Did you listen to classical music?
   b. Where did you listen to records and with whom?
   c. ?)

(Jarvis et al., 1979)

3. EXPANDING RESPONSES

Description: Students are asked to respond to a series of open-ended questions and are encouraged to incorporate teacher-provided cues in their responses.

Example: Give answers in German to the questions below and try to incorporate in your answers as many adjectives as good style would dictate. Refer to vocabulary sections for adjectives you can use.

- Sie sind neulich ins Kino gegangen. Beschreiben Sie den Film, den Sie gesehen haben.
  Wortschatz: spannend, aufregend, interessant, beeindruckend, faszinierend, usw.

- Vergleichen Sie einen Mercedes mit einem Volkswagen.
  Wortschatz: schnell, rassig, sportlich, langsam, alt, neu, klapprig, elegant, usw.

- Was für Musik haben Sie gern?
  Wortschatz: klassisch, modern, romantisch, mittelalterlich, barock, laut, leise, betäubend, usw.

(- You have just gone to the movies. Describe the film that you saw.
  Vocabulary: gripping, exciting, interesting, impressive, fascinating, etc.

- Compare a Mercedes with a Volkswagen.
  Vocabulary: fast, racy, sporty, slow, old, new, rickety, elegant, etc.

- What kind of music do you like?
  Vocabulary: classical, modern, romantic, medieval, baroque, loud, quiet, deafening, etc.)

  (Cooper et al., 1980)

Remarks: Students often are unable--especially at beginning levels of instruction--to offer more than a simple paraphrase or transformation of questions that they are asked. In addition, directions that merely say to avoid simple-sentence responses can be frustrating to students who may lack or have difficulty remembering appropriate vocabulary. The structure of the activity given above will help students give more linguistically sophisticated responses.

4. QUALIFYING SENTENCES

Description: Students are asked to respond to yes/no questions but are required to add qualifying statements to their responses.

Example (a): Neither yes nor no: Answer the following questions, but in each case add information to your yes or no response. (Leemann, 1977). For example,

Q: Do you like your classes?

R: Yes, they're very interesting this year.

Q: Do you like your history teacher?

R: No, he talks too fast.

Example (b): Yes but/no but: Answer the following questions, but in each case add a statement that qualifies your response. For example:

Q: Do you like Chicago?

R: Yes, but it's big and crowded.

Q: Do you want to go to the movies?

R: Yes, but I have to finish my homework first.

Remarks: In each of the examples given above, students are encouraged to qualify or elaborate what might normally have been a repetition of the original question with a subject-verb transformation (e.g., "Do you like Chicago?" "Yes, I like Chicago"). Activities such as these enhance the students' ability to give more than simple sentence responses to questions that could easily be elaborated upon.

5. COMPLETING SENTENCES OR PARAGRAPHS

Description: Students are asked to complete in a meaningful or personal way a sentence or a paragraph.

Example (a): Complete the following sentences according to your personal experiences and reactions. Be sure to use the correct form of the adjective(s) in each sentence.

- Cuando cometo errores me siento....
- El ambiente de nuestra clase es....
- En una crisis mis amigos aprenden que soy....
- Después de resolver mis problemas dificultosos, me veo....
- Cuando respondo correctamente me siento....

(- When I make errors, I feel....
- The atmosphere of our class is....
- In a crisis my friends learn that I....
- After having solved my most difficult problems, I feel....
- When I respond correctly, I feel....)

(Christensen, 1977b)

Example (b):

Depuis longtemps on essaie d'inventer un elixir de longévité. Eh bien, c'est fait! Votre travail maintenant est de vendre ce produit. Préparez une annonce publicitaire pour cette potion magique. Utilisez le paragraphe suivant comme guide.

Messieurs, Mesdames, je vous apporte ce que vous attendez tous: un élixir de longévité qui s'appelle.... Cette merveilleuse potion a été découverte par..., le grand spécialiste de.... Les avantages de ce produit révolutionnaire sont nombreux et je vous en cite seulement quelques-uns:....

Si vous ne me croyez pas, demandez à.... Depuis qu'il suit notre traitment, il.... Mais attention, ce produit est très concentré ne prenez que... par jour; sinon vous risquez de.... Dépêchez-vous de profiter de cette offre.... La quantité est limitée. Nous vous offrons ce produit au prix extraordinaire de.... En plus de notre merveilleux élixir, les dix premiers clients recevront.... En vérité, messieurs, et mesdames, ce produit est une garantie de... pour le reste de vos jours. N'hésitez pas, votre avenir en dépend.

(For a long time people have been trying to invent a magic potion that enables people to stay young forever. Now it's been done! Your task now is to sell the product. Prepare an advertisement for this magic potion. Use the following paragraph as a guide. Ladies and Gentlemen, I have for you today something that you have all been waiting for: a magic potion called.... This magic potion was discovered by... the famous... specialist. This revolutionary product has many advantages and I will only tell you about several of them:.... If you don't believe me, ask.... Since he's been taking our treatment, he.... But watch out, this product is very concentrated; only take... each day; if not you risk.... Hurry and take advantage of this ... offer. The quantity is limited. In addition to our marvelous elixir, the first ten clients will receive.... To tell you the truth, ladies and gentlemen, this product is a guarantee of... for the rest of your life. Don't hesitate; your future depends on it.)

(Jarvis et al., 1981)

Remarks: In addition to being asked to complete sentences or cloze paragraphs with meaningful and appropriate words and phrases, students can also be asked to practice their elaborative skill by completing statements and paragraphs that require them to add their own thoughts and ideas. As completion items such as those described above provide a structure within which the student can work, they provide the impetus for the generation of additional thoughts and ideas. The completion items can then be shared orally with the rest of the class.

6. COMBINING SENTENCES

Description: Students are asked to combine simple sentences into compound or complex sentences.

Example (a): Join the two sentences in each item below by using one of these conjunctions: and, but, for, or. For example:

His wife heard the shots. She called the police.
His wife heard the shots and she called the police.

1. He is a famous politician. That is not why he was shot.

2. He was anxious to get home. His wife was preparing supper.

3. It was a dark night. They didn't recognize him.

(Griffin and Dennis, 1979)

Remarks: According to research conducted by Mellon (1969), O'Hare (1971), and Cooper (1980), students who practiced combining simple sentences into complex sentences ultimately produced a greater variety of complex sentences in subsequent writing tasks. Rivers et al. (1975) suggest an activity that offsets the predictability and routine nature of sentence-combining activities. Students provide a series of simple sentences to be written on the board. They are then asked to combine these sentences into a coherent paragraph. Simple sentences are not allowed; the conjunctions but and and can each be used only once; and students may enrich the paragraph with adjectives, adverbs, and phrases.

7. EMBELLISHING SENTENCES AND PARAGRAPHS

Description: Students are asked to expand upon sentences in order to enrich or amplify the basic sentence.

Example (a): Expand for greater generality. Following the model below, expand each of the following sentences with three or four variations of the underlined elements, then sum up with a generalizing statement.

Model:
A: Ich mag nicht unpünktlich sein, wenn ich eine Verabredung habe.

B: Ich mag nicht unpünktlich sein, wenn ich ins Kino gehe.

C: Ich mag nicht unpünktlich sein, wenn ich in die Schule gehe.

D: Ich mag nicht unpünktlich sein, wenn ich eingeladen bin.

E: Ich bin überhaupt ein sehr pünktlicher Mensch.

A: Je n'aime pas arriver en retard à un rendezvous.

B: Je n'aime pas arriver en retard au cinéma.

C: Je n'aime pas arriver en retard à l'école.

D: Je n'aime pas arriver en retard quand je suis invité(e).

E: Bref (enfin), j'aime toujours être à l'heure (quoi).

(I don't like to be late when I have an appointment; I don't like to be late when I go to the movies; I don't like to be late when I go to school; I don't like to be late when I am invited somewhere; [in fact] I am a very punctual person.)

- Ich habe keine Zeit, die Zeitung zu lesen; ich habe keine Zeit/ Je n'ai pas le temps de lire le journal; je n'ai pas le temps de (I don't have the time to read the newspaper; I don't have the time to)
- Mit 20 Jahren darf man trinken; man darf/ A 20 ans, on a le droit de boire; on a le droit de (At 20 you are allowed to drink; you are allowed to)
- Im Urlaub möchte man nicht an die Lehrer denken; man möchte nicht/ En vacances on veut oublier les professeurs; on veut oublier (On vacation you don't want to think of your teachers; you don't want to think of)

(Kramsch, 1981)

Remarks: Equally appropriate for individual, small-group, or whole-class work, this activity allows students to see the many linguistic and ideational variations of an original sentence. In addition, as Kramsch points out, students will be given practice in learning how to extend their turn in a conversation in much the same way that native speakers do.

Example (b): Comment "habiller" la parole. Quand on ne connaît pas très bien une langue, on a souvent tendance à s'exprimer d'une façon un peu trop simple. Réfléchissez aux mots,

expressions et constructions que vous pourriez utiliser pour enrichir les expressions suivantes.

C'est un bon livre. →
Je viens de lire un livre qui m'a beaucoup impressionné(e). L'auteur a réussi à créer une oeuvre qui est à la fois passionnante et intelligente.

• J'ai aimé ce film.

• Paris est une très belle ville.

• C'est un garçon charmant.

(How to enrich one's speech. When we don't know another language very well, we often tend to express ourselves in a somewhat simplistic fashion. Think about the words, expressions, and constructions that you could use to enrich the following sentences.

It's a good book. →
I've just read a book that impressed me very much. The author succeeded in creating a work that is both exciting and intelligent.
• I liked this film.
• Paris is a very beautiful city.
• He's a charming boy.)

(Jarvis et al., 1979)

Remarks: Both orally and in writing, second language students often have a tendency to answer questions or make statements containing minimal information. This activity encourages students to expand and enrich the simple sentences that all too often characterize their language production. Although students can complete the task individually, small-group work is particularly effective, since students will vary in their ability to elaborate upon and enrich kernel ideas. Teachers can also ask students to elaborate upon their own or teacher-generated paragraphs by adding cue words that indicate to the student the type of expansion desired (e.g., conjunction, adjective, adverb).

8. CUED DIALOGUE TECHNIQUE

Description: Students are given the outline of a dialogue in which key words have been inserted. Their task is to complete the dialogue. (Allen and Valette, 1977)

Example: Waiter: Want?

Client: Specialty?

Waiter: Steak, etc.

Remarks: A brief outline of the dialogue provides a structure that students can expand into mini-conversations. After working individually or in small groups, students can present their expanded dialogues orally to the rest of the class.

9. CREATE A CONTEXT

Description: Students are given a short list of idioms or vocabulary and are asked to create a story or paragraph using some or all of the words on the list.

Remarks: As in the previous activity, the words provided give students a framework that they can use to compose their own stories and paragraphs. The elaborative task becomes, therefore, one of creating a context within which the words provided will fit.

10. USING STORIES AND DIALOGUES

Description: Students are asked to elaborate on stories or dialogues that they have read.

Example: Read the following dialogue and then complete one or both of the following activities.

- Imagine what would happen if the conversation were to continue.
- Imagine the situation that preceded the conversation.

No es para tanto....

Carmen: Yo no sabía lo que tenía, pero la doctora la diagnosticó en seguida.

Pilar: ¿Y qué te dijo que tenías?

Carmen: Pues...que tengo insomnio...y que tengo los ojos muy irritados...y que de todos modos todavía tengo que tomar el examen de filosofía el viernes.

(It's not that serious....Carmen: I didn't know what I had, but the doctor diagnosed it immediately. Pilar: And what did she say you had? Carmen: Well...that I have insomnia... and that my eyes are very irritated... and that in any case I still have to take the philosophy exam on Friday.)

(Knorre et al., 1981)

11. FROM THIS TITLE ON

Description: Students are given a title to a short story, reading, or dialogue (or the topic sentence of a paragraph) and are asked to complete the story or paragraph.

Example: Write a short dialogue based on the following title: "Projets en l'air." After you have prepared your dialogue, compare it with the original one in your textbook. (Based on Valette and Valette, 1976)

Remarks: This activity is the most open-ended of the elaborative tasks that students can be assigned. The teacher may, as a first step, want students to complete the task and then compare their work with a paragraph or story that he or she has selected from classroom materials. Students can then compare the ways in which their elaboration on the title is similar to or different from the original version. Tasks such as these will also increase the students' ability to anticipate the content of a passage.

D. Activities That Encourage Originality

Writing poetry brings to mind rhythm, metric constraints, and some fear and trepidation on the part of students who feel that they have no creative abilities in English and surely could have none in their second language. The structured formats discussed below demonstrate that poetry does not need to be avoided in elementary classrooms and that students at all levels of instruction can create it. The following formats either give a structure within which students can create a poem, or provide models that students can use as they write their poetry.

1. MINICINQUAIN POETRY

Description: Students are asked to write poetry using the following format. (Williams, 1970)

Example:

Line 1: State the subject in one word. (Noun)

Line 2: Describe the subject in one word. (Adjective)

Line 3: Tell what the subject does or did. (Verb)

Line 4: Give something the subject might say. (Quotation)

Barbara	Roger
Petite	Excellent
Parler	Silence
Je t'aime	C'est la classe de français.[1]

Remarks: The simple, structured format of the minicinquain poetry allows its use quite early in instruction. Because the task requirements (noun, adjective, verb, and simple quotation) all fall within the linguistic limits of first-year classes, students have the pleasure of creating poetry early in their study of a second language. Teachers may want to create one or several poems with the whole class so that students can become familiar with the format; subsequently, students can write poems individually or in small groups.

2. CINQUAIN POETRY

Description: Students are asked to create poems following the format given below. (Allen and Valette, 1977; Boylan and Omaggio, 1975; Knorre et al., 1977)

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[1] These examples were created by an eighth-grade student.

Example:

Line 1: State the subject in one word.

Line 2: Describe the subject in two words.

Line 3: Describe an action about the subject in three words.

Line 4: Express an emotion about the subject in four words.

Line 5: Restate the subject in another single word, reflecting what you have already said.

Zoo	(Zoo)
Singes amusants	(Funny monkeys)
Faisant les acrobates	(Acting like acrobats)
Une vie bien drôle	(A life of fun)
Cirque	(Circus)
Lluvia	(Rain)
Agua cayendo	(Falling water)
Saltando, bailando, duchando	(Jumping, dancing, showering)
¡Qué alegre pareces tú!	(How happy you seem!)
Diversión	(Fun)

(Allen and Valette, 1977)

Remarks: Like the minicinquain format, the structured cinquain model allows the successful creation of poetry early in instruction. Although students at more advanced levels will have more vocabulary and grammatical structures at their disposal, the cinquain format can be used as a guide to help them create more linguistically sophisticated poetry. To provide further structure and to personalize poetry writing, Christensen (1977a) suggests that students use a photograph or object of their own as the basis for a cinquain poem. He also suggests the writing of cultural cinquains based on national monuments or institutions such as the Spanish bull fight or the concierge of an apartment building in France.

3. DIAMANTE POETRY

Description: Students are asked to write a seven-line poem using the following format.

Example:

Line 1: A noun

Line 2: Two adjectives

Line 3: Three gerunds

Line 4: Four nouns (the first two synonymous with line 1; the last two synonymous with line 7)

Line 5: Three gerunds describing the noun in line 7

Line 6: Two adjectives describing the noun in line 7

Line 7: A noun that is the opposite of the noun on line 1, or what that noun has developed into (sun → moon, seed → flower)

Seed

Dry, wrinkled

Stirring, reaching, growing

Roots, sprouts, leaves, bud

Blossoming, opening, spreading

Wondrous, graceful

Flower

(Wermuth, 1976)

Remarks: The more complicated format of the diamante poem suggests that it would be best used at advanced levels of instruction and after students have had the opportunity to use simpler formats. Teachers may want to suggest that students work in small groups to create diamante poetry, or they may prefer to reserve this format for those students who have expressed a particular interest in poetry writing.

4. COLOR POETRY

Description: Individually or in small groups, students are asked to write prose poems about colors.

Example: In small groups, choose a color and then write eight or more sentences that describe this color. Include such ideas as the sound and taste that the color brings to mind, your personal reactions to the color, or familiar objects that this color represents for you. Illustrate your sentences with drawings or magazine cutouts, put them on colored construction paper, and then compile them into a color booklet. (Based on Allen, 1978)

Remarks: The creation of prose poems using familiar topics will help students who may find their initial contact with poetry writing intimidating. Creativity is further encouraged by asking students to prepare color booklets that can subsequently be displayed in the classroom or in the school.

5. COLLECTIVE POETRY

Description: Students are asked to write a single line containing, for example, a comparison or a sentence beginning with "I wish." The collection of lines is then read as a poem. (Koch, 1970)

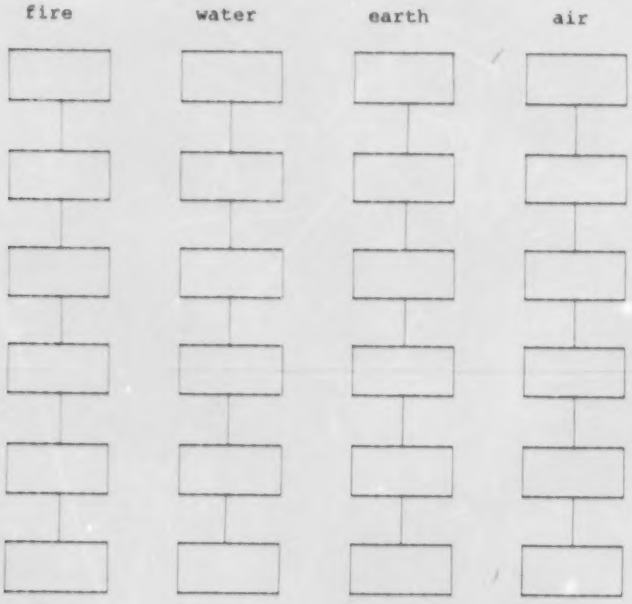
Remarks: The simplicity of this format and the possibility of relating it to grammar and vocabulary being studied facilitate its use early in language instruction. In addition, collective poetry writing is a useful and nonthreatening introduction to poetry because students are asked to produce a single line rather than to create an entire poem.

6. PROSE POEMS

Description: Students are asked to give as many words as they can that are associated with a given subject and then are asked to use the list to compose a short prose poem. (Debyser and Laitenberger, 1976)

Example: Spring → flower, rain, green, love, clouds.

Remarks: Because students often find it difficult to come up with vocabulary to use in their poetry, group collaboration to identify vocabulary related to a given subject will help reduce their frustration when they begin to create their poems. Wermuth's (1976) "Word Connection Game" can also be used as a prelude to the writing of prose poems. Students are asked to choose one of the words given below. After looking at the word, they write down a word that is associated with the first word; they continue doing this, making their lists as long as possible. The activity is completed for each word in the grid. After completing this task individually or in small groups, students will have a substantial group of words to use in the writing of their prose poems.



7. MUSICAL POETRY

Description: Students are asked to listen to musical selections and then write poems based on their reactions and thoughts. (Wermuth, 1976)

Example: Listen to Ravel's "Bolero" and think about the following questions. Then, individually or in small groups, write a short poem that expresses your reactions to this selection.

- What do you see as the music progresses?
- What are your feelings?
- What season of the year is it? What time of the day?
- What colors do you see and hear?
- What thoughts about life, nature, or people come to your mind?

Remarks: Poetry can be inspired in many ways--music is only one of these possibilities. Students can also be asked to create mini-poems based on a sculpture or a painting from the second language culture. The structure (and inspiration) provided by the music or painting will help guide the students' thoughts and subsequent creation of a short poem. In addition, students will be exposed to some of the artistic accomplishments of the second language culture in an interesting way.

8. CALLIGRAMMES

Description: Students are asked to create poetry that represents both visually and verbally the subject of their poem.

Example: Juan Valencia's (1976) poetry expresses a message both in words and in the form of a picture. Using his poems as a guide, create similar poems of your own. You can work alone or in small groups.

Remarks: After studying the second language examples of concrete poetry, students can be asked to create their own poems. Some students who find it difficult to write poems may respond positively to a type of poetry writing that allows them to create both visually and verbally without metric and poetic constraints. This type of poetry writing is possible at beginning levels of instruction and at advanced levels as well. The beginning language teacher may want to suggest words that students can use in writing their poems, whereas

(Valencia, 1976)

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students at intermediate and advanced levels will not require as much guidance from the teacher.

9. FAIRY TALES AND GHOST STORIES

Description: Students are asked to write their own versions of fairy tales, create stories of their own, or base them on a list of questions.

Example (a): Cendrillon! Tu viens de loin, ma petite!
L'histoire de Cendrillon appartient au folklore international et reflète les valeurs traditionnelles de notre culture. Complétez l'histoire de Cendrillon en mettant les verbes suggérés à l'imparfait ou au passé composée selon le cas. Ensuite, transformez l'histoire pour la rendre plus moderne, moins sexiste, plus amusante, etc. Vous pouvez changer les personnages, le pays où l'action a lieu, le développement de l'histoire, ou sa conclusion. Ou si vous préférez, inventez une autre histoire.

Il était une fois une jeune fille qui _____ (s'appeler) Cendrillon. Elle _____ (avoir) deux demi-soeurs qui n' _____ (être) pas gentilles avec elle. C'_____ (être) Cendrillon qui _____ (faire) tout le travail à la maison.

Un jour le prince _____ (décider) de donner un grand bal. Mais Cendrillon ne _____ (pouvoir) pas aller au bal parce qu'elle n' _____ (avoir) pas de jolis vêtements.

Cendrillon _____ (être) en train de pleurer (cry) quand sa marraine (godmother) _____ (arriver). Elle _____ (posséder) une baguette magique (magic wand). La marraine _____ (toucher) les vêtements de Cendrillon et ils (devenir) très beaux. Cendrillon a promis à sa marraine de rentrer avant minuit et elle _____ (partir) au bal. Le prince _____ (inviter) à danser la mystérieuse jeune fille et ils _____ (danser) pendant tout le bal. Cendrillon _____ (être) si heureuse qu'elle _____ (oublier) l'heure. Quand elle _____ (entendre) minuit sonner (ring), elle _____

(partir) si vite qu'elle _____ (perdre) une de ses chaussures.

Le prince, qui _____ (aimer) Cendrillon, _____ (aller) dans toutes les maisons de son pays pour essayer de la retrouver. Finalement, le prince _____ (venir) à la maison où Cendrillon et ses soeurs _____ (habiter). Les deux soeurs _____ (essayer) la chaussure mais elle _____ (être) beaucoup trop petite pour elles. Timidement Cendrillon _____ (demander): "Est-ce que je peux l'essayer?" La chaussure lui allait (fitted) parfaitement. Il _____ (être) évident que la belle jeune fille du bal et Cendrillon _____ (être) la même personne.

[Cinderella! You've come a long way, baby! The story of Cinderella belongs to international folklore and reflects traditional values of our culture. Complete the story of Cinderella by putting the verbs suggested into the imperfect or passé composée according to the context. Then, change the story to make it more modern, less sexist, more amusing, etc. You can change the characters, the country where the action takes place, the plot of the story, or the conclusion. Or, if you prefer, you can create another story.

Once upon a time, there was a young girl who _____ (to be named) Cinderella. She _____ (to have) two stepsisters who _____ (to not be) very nice to her. It _____ (to be) Cinderella who _____ (to do) all the work in the house.

One day the prince _____ (to decide) to give a ball. But Cinderella _____ (to not be able) to go to the ball because she _____ (to not have) pretty clothes.

Cinderella _____ (to be) crying when her godmother _____ (to arrive). She _____ (to possess) a magic wand. The godmother _____ (to touch) the clothes of Cinderella and they _____ (to become) very pretty. Cinderella promised her godmother to come back before midnight and she _____ (to leave) for the ball.

The prince _____ (to invite) the mysterious girl to dance and they _____ (to dance) during the entire ball. Cinderella _____ (to be) so happy that she _____(to forget) the time. When she _____ (to hear) the clock strike midnight, she _____ (to leave) so fast that she _____ (to lose) one of her shoes.

The prince, who _____ (to love) Cinderella, _____ (to go) into all the homes of his country to try to find her again. Finally, the prince _____ (to come) to the house where Cinderella and her sisters _____ (to live). The two sisters _____ (to try on) the shoe but it _____ (to be) much too small for them. Timidly, Cinderella _____ (to ask): "Can I try it?" The shoe fitted perfectly. It _____ (to be) evident that the beautiful girl from the ball and Cinderella _____ (to be) the same person.]

Remarks: Although some students will be able to write original stories, others--probably the majority--will benefit from having worked actively with the story of Cinderella before writing their own fairy tales. The paragraph-completion activity (individual or small-group) that precedes the writing of the fairy tales provides a ready pool of vocabulary that students can use to compose their own stories. The structure provided need not limit the more creative student, who can be directed to go beyond the structure, but will be useful to those students whose control of vocabulary and structures is more limited. Debyser (1976) suggests that fairy tales be based on a series of questions provided by the teacher (e.g., "Choose and describe a character who will be the hero of your story: a prince, a princess, a traveler..."; "Imagine what he or she wants or lacks to be happy: marriage, love, a precious object...").

Example (b): Alone or with classmates, create your own ghost story. Here are some words you may want to use.

noche sombría	tumba	víctima
niebla	misterioso	estado hipnótico
oscuridad	de repente	horror, horrorizado
lluvia	bruja	paralizado de miedo
luna	fantasma	pánico
cementerio	espíritu mal	peligro

(somber night	tomb	victim
fog, mist	mysterious	hypnotic state
darkness	suddenly	horror, terrified
rain	witch	paralyzed with fear
moon	phantom	panic
cemetery	evil spirit	danger)

(Knorre et al., 1977)

Remarks: Although this type of exercise is less structured than the fairy tale format, potential student frustration is reduced by the inclusion of a list of possible vocabulary. Although not limited to this selection of words, the list can serve as a point of departure for the writing of a ghost story. To help students further, teachers might also want to provide a list of possible titles such as "Alone in a Cemetery" or "Midnight in a Haunted House."

10. GOSSIP

Description: A series of questions is typed on a sheet of paper with space left for students to write their answers. Each student answers a question, hides his or her answer by folding the paper back, and passes it to the next student. After the last question has been answered, the often amusing results can be read to the class.

Example (a):

- ¿Quién?
- ¿Encontró a quién?
- ¿Dónde?
- ¿Qué le dijo él?
- ¿Qué le contestó ella?
- ¿Qué hicieron los dos?
- ¿Cuál fue el resultado de eso?
- ¿Tiene una moraleja ese cuento?

(Who?
Met whom?
Where?
What did he say?
What did she respond?
What did they do?
What was the result?
What is the moral of the story?)

(Rivers et al., 1976)

Remarks: Teachers can prepare several lists of the same questions so that all students can participate and

then use the humorous stories for listening comprehension practice. The advantages of the "gossip" format are similar to those of collective poetry writing: students who are hesitant to create a complete story of their own can, as a first step, participate in the composition of group stories. Because of its open-ended format, this activity seems more suitable for intermediate or advanced levels of language instruction. The example given below shows how this activity can be adapted for beginning language classes where the students' knowledge of vocabulary and grammar is more limited.

Example (b): Using the words and expressions given below, complete the blanks of the following paragraph. Fill out only the first line of the story, fold the paper, and pass it on to the student sitting next to you.

- Hercule _____ un _____. Il _____ très _____.
  (être) (nom) (être) (adjectif)
- Où est-il? Il _____ _____ _____.
  (être) (préposition) (endroit)
- Ici, il y a des _____ et des _____. Ici, c'est
  _____.
  (nom) (nom) (adjectif)
- Hercule décide de partir en voyage. Il _____
  (aller)
  _____.
  (moyen de transport)
- Là, il y a des _____ et des _____. Là, c'est
  _____.
  (nom) (nom) (adjectif)
- Marie _____ un _____. Elle _____ très _____.
  (être) (nom) (être) (adjectif)
- Un jour, Marie et Hercule décident de faire un voyage ensemble. Ils _____ _____ _____. Là, ils
  (aller) (préposition) (endroit)
  _____.
  (verbe)
- C'est la fin de l'histoire. C'est une histoire
  _____, n'est-ce pas?
  (adjectif)

Noms	Adjectifs	Endroits	Verbes	Moyens de Transport
professeur	bête	bibliothèque	aller	à bicyclette
pingouin	tragique	hôpital	être	en avion
crocodile	comique	zoo	danser	en bateau
docteur	difficile	au pôle nord	marcher	en auto
vedette	élégant(e)	en France	rêver	dans un ballon
tigre	moche	au Mexique	parler	dans une fusée
soleil	immense	à l'université	explorer	?
fleur	ridicule	sur Vénus	chanter	
livre	impossible	sur la lune	jouer	
jardin	ordinaire	sur la terre	?	
?	?	?		

- Hercules _____ a _____. He _____ very _____.
  (to be) (noun) (to be) (adjective)
- Where is he? He _____ _____ _____.
  (to be) (preposition) (place)
- Here, there are _____ and _____. Here, it is
  (noun) (noun)
  _____.
  (adjective)
- Hercules decides to leave on a trip. He _____
  (to go)
  _____.
  (means of transportation)
- There, there are _____ and _____. There, it is
  (noun) (noun)
  _____.
  (adjective)
- Marie _____ a/an _____. She _____ very _____.
  (to be) (noun) (to be) (adjective)

- One day, Marie and Hercules decide to take a trip together. They _____ _____ _____.
  (to go) (preposition) (place)
- There, they _____.
  (verb)
- This is the end of the story. It is a _____ story, isn't it?
  (adjective)

Nouns	Adjectives	Places	Verbs	Means of transportation
professor	stupid	library	to go	on a bicycle
penguin	tragic	hospital	to be	on a plane
crocodile	funny	zoo	to dance	on a boat
doctor	difficult	North Pole	to walk	in a car
star	elegant	in France	to dream	in a balloon
tiger	ugly	in Mexico	to talk	in a rocket ship
sun	huge	at the university	to explore	?
flower	ridiculous	on Venus	to sing	
book	impossible	on the moon	to play	
garden	ordinary	on earth	?	
?	?	?]		

(Infanger, 1977)

11. LETTER WRITING

Description: Students are asked to imagine that they are in a given situation and to write letters or messages that give or ask for information or services.

Example (a): Bouteille à la mer. Vous avez fait naufrage sur une île déserte. Heureusement, vous avez une bouteille et du papier. Composez le message que vous allez mettre dans la bouteille avant de la jeter à la mer.

(Message in a bottle. You have been shipwrecked on a desert island. Fortunately, you have a bottle and a piece of paper. Compose the message that you are going to put in the bottle before throwing it into the ocean.)
(Jarvis et al., 1981)

Remarks: After composing their messages, students can exchange papers and have classmates respond to their letters. The messages and responses can then be shared orally with the rest of the class. At earlier levels of instruction, teachers may want to provide several sample messages that the class can answer before asking students to write their own messages.

Example (b): Dear Abby.... Read the following letter to Dear Abby and then individually or with another student respond to the person's letter and suggest an appropriate solution to the problem described.

Estimada doña Amelia:

Soy estudiante universitaria y leo su columna en el periódico todos los días. Me parece que Ud. ofrece consejos útiles a sus lectores. Por eso creo que Ud. es una señora muy práctica y que puede ayudarme. Mi problema es éste: estoy aburrida.

Mis clases me aburren. Mis profesores siempre dicen cosas superficiales. Mis estudios me resultan mecánicos. Mis amigas son aburridas: sólo quieren hablar de su ropa y de sus novios. Mi vida es una rutina: las mismas personas, las mismas cosas en la televisión, la misma comida en la cafetería.

Quiero dar una dirección a la vida, pero no sé por dónde empezar. ¿Qué me aconseja Ud.?

(Dear doña Amelia:

I am a university student and I read your column in the newspaper every day. It seems to me that you offer helpful advice to your readers. That's why I believe that you are a very practical woman and that you can help me. This is my problem: I am bored.

My classes bore me. My professors are always saying superficial things. My studies have become mechanical. My friends are boring: all they want to talk about are their clothes and their boyfriends. My life is a routine: the same people, the same things on television, the same food in the cafeteria.

I want to give my life a direction, but I don't know where to begin. What do you advise?)

(Knorre et al., 1977)

Remarks: As a first step, students can be asked to respond to a letter such as the one described above. They can then be

asked to write similar letters describing imaginary problems of high school or university students or other groups of people. The groups can then exchange letters created by another group. The letters and answers can be put on the board, on dittos, or on overhead transparencies.

Example (c): En prison. Imaginez que vous êtes en prison. Écrivez une lettre à un(e) de vos ami(e)s pour lui décrire votre vie en prison. Vous êtes toujours en prison mais cette fois-ci vous écrivez au juge pour essayer de le persuader de votre innocence.

(In prison. Imagine that you are in prison. Write a letter to one of your friends describing your life in prison. You are still in prison but this time you are writing to the judge to try to persuade him that you are innocent.) (Jarvis et al., 1980)

Persuasion. Monsieur Lavare, the richest man in town, is extremely reluctant to part with his money--unless he is convinced that it is for a good cause. Imagine that you are writing to ask him to lend you some money. Be as persuasive as possible because he receives many such letters.

Remarks: The above examples illustrate only several of the many ways in which teachers can use readings, dialogues, and conversation/composition topics as the basis for imaginative and creative letter writing. The first activity, for example, is based on a reading about the life of a French convict on the infamous Devil's Island; the second is drawn from a series of conversations based on money and its role in our daily lives. In each, the creativity of the students is tapped because they are asked to put themselves in imaginary situations rather than to write letters of a practical or personal nature. Student letters can be shared orally with the class and teachers can ask students to choose the best and most persuasive letters from among those written by their fellow students.

12. PASTICHES[1]

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[1] For an extensive discussion of this technique, see Claire Gaudiani, Teaching Writing in the Foreign Language Curriculum, No. 43, Language in Education series (Washington, DC: Center for Applied Linguistics/ERIC Clearinghouse on Languages and Linguistics, 1981).

Description: Students are asked to imitate the style of an author or they can be asked to write their own versions of a newspaper column or television program.

Example: Rona Barrett is publishing the first Spanish edition of her column. Your task is to report back to her what a celebrity does in the morning. Rona won't be satisfied until she has ten lines of juicy gossip. Don't forget to skip lines so that Rona can read between the lines. When writing your "scoop," use only the verbs listed below. You can also use clothing vocabulary to enliven your column.

Personas famosas: Barbara Streisand, Donny y Marie, Farrah Fawcett, Burt Reynolds, Johnny Carson, Liz Taylor, ??

Verbos: preparar, desayunar, telefonear, dar, salir, levantar(se), bañar(se), peinar(se), vestir(se), ir(se), mirar(se), lavar(se), ??

(Verbs: to get ready, to eat breakfast, to give, to leave, to get up, to bathe, to comb one's hair, to get dressed, to go out, to look at oneself, to wash)

(Schmidt, 1977)

Remarks: The example described above shows how the vocabulary and grammar of a particular chapter or series of chapters can be integrated in an interesting and imaginative writing activity that asks students to imitate a style of writing with which most of them are familiar. The often amusing results, prepared by students individually or in small groups, can be shared orally with the rest of the class or put in a class newspaper or handout.

13. USING SOUNDS TO CREATE STORIES

Description: Students hear or are given a series of sounds, which are used as the basis for group stories.

Remarks: As Grellet points out, the task of creating a story based on several sounds (which have different interpretations--a loud pop can be a gunshot or the popping of a champagne cork) allows student creativity to come into

play. Whether discussed individually or given as a series of noises, the sounds can be used as an outline for the creation of small-group stories.

Example:

HEAVY BREATHING	CONCERT + MEOWING	HEAVY THUD	LOUD POP
Someone is in a hurry	The person running after the cat went into a concert hall	The pianist gets upset and throws the cat backstage	The pianist can't get rid of the cat, so he shoots it
Someone is afraid	It's burglars who meow like a cat when they hear someone in the room	The burglars knock out the apartment owner when he surprises them	The burglars celebrate their success with a bottle of champagne

(Grellet, 1976)

14. USING SKITS AND MINIDRAMAS

The writing and presenting of skits and minidramas in second language classrooms have enjoyed great popularity among students and teachers alike. Students seem to enjoy the challenge of creating something new and interesting from the grammar and vocabulary that they know. Teachers see benefits in the cooperative efforts of small groups of students working together, in the active use of grammar and vocabulary that students use to prepare their skits, and in the students' creative use of language.

A. People, Places, Problems, and Things

Description: Students are asked to write short stories or skits based on a variety of situations. The parameters of their stories or skits depend upon the chance drawing of slips of paper containing pertinent information.

Example (1): Students are divided into small groups and draw a slip of paper containing a theme and a scene. Each group then prepares a short skit based on the information they have drawn.

Theme	Scene
Crime doesn't pay.	A supermarket
Nobody loves me.	An airport
You get what you deserve.	A café
Live now, pay later.	The British Museum
Women/men are all the same.	A picnic

Example (2): Students are divided into small groups and draw slips of paper containing the name of a place, a time of day or a date, the weather conditions, and the names of three characters. Each group then prepares a skit using the information on the slips as the basis for its story.

Person: A bus conductor, a hijacker, a tramp, a bank manager

Place: A ship, an apartment, a beach, a forest, an ice-cream factory

Time: Midnight, after lunch, dawn, 1914, 8 p.m.

Weather: Showery, foggy, a drought, a gale, a hurricane

(Maley and Duff, 1978)

Remarks: The format of the activities suggested by Maley and Duff serves several purposes: (1) the suggested themes, places, etc., give students a brief outline that they can use as the basis for their skits; (2) ordinary situations, people, dates, etc. are recombined into out-of-the-ordinary situations that encourage further student creativity; and (3) teachers can integrate vocabulary clusters being studied into the creation of group skits.

B. Situation-Oriented Miniplays and Vidoetaping

Description: Using textbook dialogues, students are asked to

create in small groups miniplays that are subsequently videotaped and presented to the rest of the class. (Keilstrup, 1980)

Remarks: Keilstrup has devised a careful progression of steps that enables students to create miniplays based on dialogues studied in class. After practicing the dialogue, students study the supplementary vocabulary related to the dialogue. Working in small groups, they exchange ideas for their skits, learn additional vocabulary, and then refine their work. (A preliminary grammar grade is provided at this step in order to give students an idea of areas of improvement.) After the final draft has been prepared and dittoed for distribution to members of the class, students practice their miniplay and then videotape it for subsequent viewing in class.

C. Paper Bag Skits

Description: Small groups of students are given a paper bag containing a different object for each group member. Students are given about 20 minutes to prepare a short skit that incorporates each object given to the group (including the paper bag!). The skits are then presented to the rest of the class. (Hendrickson, 1980)

Remarks: Paper bag skits are much less structured than the activities described in the previous sections. Students are therefore required not only to be creative in their choice of a setting and characters for the skit but also in the use of the vocabulary and grammar they know. Students can also be asked to bring in items for their classmates to use in this activity.

15. INVENTING MACHINES

Description: Using sentence-builder formats, students are asked to develop creative and out-of-the ordinary sentences, which they answer or use as the basis for short stories.

Example:

Pourquoi le/la	a-t-il/elle mis un/e	dans une/son/sa/le/la
1 général	1 pièce de 5 francs	1 poche
2 président	2 chat	2 moteur
3 concierge	3 tigre	3 tiroir
4 danseuse	4 kilo de sucre	4 valise
5 bandit	5 pistolet	5 sac
6 chanteuse	6 bille	6 coffre à bagages
7 agent de police	7 oeuf dur	7 cartable
8 mendiant	8 bouteille	8 réfrigérateur
9 plombier	9 marteau	9 boîte à outils
0 institutrice	0 paire de gants	0 étui à violon

(Why did the	put a/an	in his/her/the
1 general	1 five francs	1 pocket
2 president	2 cat	2 motor
3 concierge	3 tiger	3 drawer
4 dancer	4 kilo of sugar	4 suitcase
5 bandit	5 pistol	5 purse
6 singer	6 billiard ball	6 trunk
7 policeman	7 hard-boiled egg	7 satchel
8 beggar	8 bottle	8 refrigerator
9 plumber	9 hammer	9 tool box
0 teacher	0 pair of gloves	0 violin case)

(Debyser and Laitenberger, 1976)

Remarks: In addition to being asked to create their own questions by choosing elements from each column, students can also draw numbers to determine the question they will ask. For example, the number 479 would elicit the question, "Why did the dancer put a hard-boiled egg in her toolbox?" Students are then asked to give a one- or two-sentence response to their question or to write a short paragraph answer. In either case, their imagination is brought into play and they begin to see that language is not always used within its normal boundaries and in conformity with our

expectations. The careful structure of these activities allows students with even limited linguistic ability the opportunity to engage in verbal play. Teachers may not wish, however, to conduct these activities on a regular basis because of individual student differences; some students may find playing with language to be an interesting and challenging aspect to second language learning, whereas others who tend to view language solely as an expression of reality will be frustrated by verbal play activities.

16. CRAZY SENTENCE MODEL

Description: Students are asked to combine conventional words in unconventional ways.

Example: Los dulces caballos de diez piernas y el pan académico de dos cabezas están muy picantes y van a la biblioteca a la medianoche por alas de oro para bailar tontamente con las cucarachas musicales en el zapato automovilístico. (The sweet ten-legged horses and the two-headed academic bread are very spicy and are going to the library at midnight by golden wings to dance dumbly with the musical cockroaches in the automobile shoe.)

(Christensen, 1977)

Remarks: Students are first led step by step to create unconventional sentences; the teacher then helps the students break down each sentence into its component parts by asking questions such as who, what, when, where, and how. Thus, in addition to providing students with the opportunity to engage in verbal play, Christensen believes that his crazy sentence model also helps internalize various aspects of sentence structure. As was the case with the "inventing machine" model, some students may find this activity an interesting intellectual exercise, whereas others who have difficulty constructing a conventional sentence may be frustrated by having to create unusual and bizarre ones.

17. USING PHOTOGRAPHS

Description: Photographs are used in a variety of ways to encourage student creativity.

Example (a): Becoming a picture. Imagine that you are an object or person in a picture, and write an original paragraph or statement describing your feelings, reactions, and/or observations. Use the questions below as guidelines for your description.

The world of the picture: What is outside the picture? What kind of place is it? What is nearby? What are you doing here? Who is nearby?

The person: Name, age, where born--city, country....What do you look like? What do you love/hate/admire/fear? Where do you live? What brought you to this place?

(Williams, 1970; Maley and Duff, 1978)

Remarks: In addition to encouraging flexibility as students put themselves in the place of another person, this activity encourages creativity as students imagine the many facets of the life and personality of the person represented in the photograph. After carefully constructing their portrait of this person, students can introduce their "new identity" to classmates who can listen, take notes, and ask additional questions.

Example (b): Picture-sets: Using the set of pictures you have been given, find a common element and then construct a story based on your pictures. (Maley and Duff, 1978)

Remarks: Rather than creating stories in a vacuum, the set of pictures provides students with something concrete upon which they can base their stories. Maley and Duff suggest that students be given ten minutes to create their story after which they move on to another group, leaving one group member behind. The remaining group member is in charge of the next phase of the activity: the second group of students are asked to try to guess the story created by the first group by asking questions based on how the pictures are arranged. All groups are then invited to tell their stories to the rest of the class.

18. USING CARTOONS

Description: Students are asked to create original captions for a single cartoon or cartoon strip. They can also write compositions based on a cartoon strip.

Example: Sin palabras. The type of cartoon that has no caption in English is usually labeled Sin palabras in Spanish. Below are several cartoons that were originally Sin palabras. Match each of them with one of the captions below or make up your own captions.

1.

2.

3.

4.

5.

1. ¿No quieres un cafecito, querido?

2. Mamá, te cogí una florecita.

3. Lo hago sólo para estar segurísimo. Siento cierta responsabilidad en estas cosas, ¿sabe?

4. ¿Saltar o no saltar? Esa es la pregunta.

5. ¿Es necesario que lo "lleven" al hospital?

(1. Would you like a little coffee, darling?
2. Mama, I picked a little flower.
3. I only did it to be very [illegible] I feel a certain responsibility in these things, you understand.
4. To jump or not to jump? That is the question.
5. Do they have to take him to the hospital?)

(Knorre et al., 1981)

Remarks: At early stages of instruction, a structured activity such as the one illustrated by Sin palabras has several advantages: first, less creative students can choose from among the options given without having to come up with an original caption; second, more creative students can, if necessary, use the teacher-provided captions as a point of departure for writing their own lines to fit the cartoon. These cartoons (along with original cartoons drawn and captioned by students) can be used to decorate classroom bulletin boards. When working with captioned cartoons and cartoon strips, students can compare their version with the original cartoon. Students can also be asked to write captions for pictures taken from second language magazines.

10. CREATING HOROSCOPES

Description: Alone or in small groups, students are asked to create horoscopes for themselves, their friends, or for famous entertainment or sports figures.

Example: Apprentis astrologues. Madame Claire Voyante did not have time to complete one of her horoscopes for this week's paper. Help her by completing the blanks in the following paragraph with the appropriate word or phrases. Then find out the zodiac signs of several students in your class. Using vocabulary you know, write a short horoscope for them.

Ca va être une période...pour vous. Tu vas aider tes... et ils vont être très....A l'école, tu vas avoir...et à la maison tes parents vont être....Le weekend va être...pour toi. Mais attention! Tu vas être obligé d(e)....Si tu..., tu risques d(e)....

(This is going to be a...period for you. You are going to help your...and they are going to be very....At school, you are going to have...and at home your parents are going

to be....The weekend is going to be...for you. But watch out! You are going to have to....If you..., you risk....)

(Jarvis et al., in press)

Remarks: After completing a structured activity such as the one given above, students at beginning levels will be better prepared to create interesting horoscopes that are grammatically correct. At more advanced levels, students can use as models second language horoscopes taken from magazines and newspapers. Reseigh (1977) suggests that students be asked to create new zodiac signs to accompany their horoscopes and that the signs and horoscopes be displayed on classroom bulletin boards.

20. TELLING FORTUNES

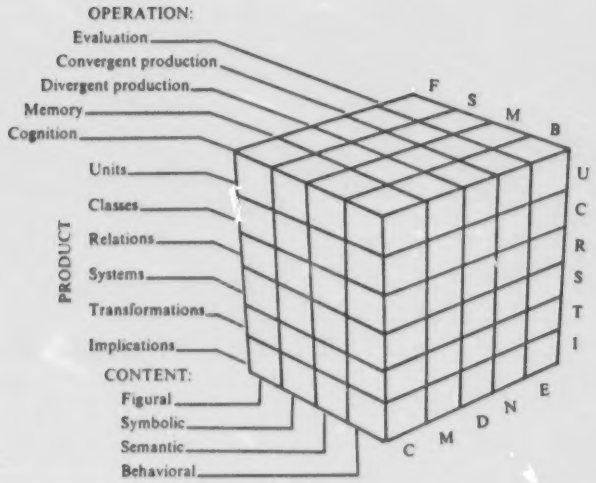
Description: Students are asked to predict the fortunes of their friends, family, teachers, or famous entertainment or sports figures.

Example: Draw five words from the fortune teller's crystal ball. Then use these five words to tell the fortune of the person that you choose from the fortune teller's list of clients.

Remarks: Students can also write fortunes using words randomly chosen (e.g., every tenth word) from a reading in a textbook, a vocabulary list, or, at more advanced levels, from the dictionary. Students' originality will be tapped as they try to use five words that have no apparent relationship. In order to avoid hurt feelings among students, it is suggested that this activity deal generally with famous people. The completed "fortunes," along with a picture of the person chosen, can be placed on the bulletin board.

Appendix

Guilford's Structure-of-Intellect Model



Along one dimension are the five cognitive operations: cognition, memory, convergent production, divergent production, and evaluation. Although the cognitive operations seem to be organized on a continuum, Guilford does not suggest a hierarchy or taxonomy of cognitive processes. Rather, there seems to be an increasing dependency on cognitive operations as one moves from cognition to evaluation. The cognitive processes that Guilford has identified are defined as follows:

- Cognition, which deals with the discovery, rediscovery, or recognition of information, can also refer to an awareness, comprehension, or understanding of information in various forms.

- Memory, which refers to the storage of information in the same form in which it was originally processed, is closely connected with the same cues with which it was first committed to the individual's memory store.

- Convergent production, which calls for the right answer, is the type of cognitive processing used when the stimulus material allows the discovery of a unique answer or solution.

- Divergent production, a type of processing that extends in different directions, makes possible a change of direction in problem solving and leads to a variety of acceptable answers rather than a single right answer.

- Evaluation, requires the comparison of given information with known information and entails decisions about the acceptability, goodness, or correctness of information in relationship to logical and predetermined criteria.

Figural, symbolic, semantic, and behavioral contents are found along the second dimension of the SI Model. Content refers to the kinds of material involved in a particular area of cognitive processing. Products that result when a cognitive operation is applied to a given kind of material are defined as units, classes, relations, systems, transformations, or implications. Each cell of the SI Model is, therefore, described in terms of cognitive operations, content, and product; from each combination an intellectual ability is inferred.

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